

ADM

WEEK-END DECORATOR'S HANDBOOK



68 pages brim-full of painting
hints and tips . . . especially
prepared for Week-End
Decorators by the editors of

Better Homes
and Gardens

Painting Techniques

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AVERAGE PAINT COVERAGE, BRUSH PAINTING

	Number of square feet covered by one gallon		
	*Used as one coat	*Used as two coats	*Used as three coats
Exterior house paint			
Wood siding.....	..470..	..250..	..180..
Shingle siding.....	..340..	..190..	
Exterior trim paint, wood trim.....	..850..	..435..	..300..
Exterior oil paint			
Brick.....	..200..	..150..	
Cement, cinder block.....	..180..	..105..	
Stucco.....	..150..	..125..	..100..
Exterior cement water paint			
Brick.....	..100..	..60..	
Cement, cinder block.....	..100..	..60..	
Stucco.....	..100..	..60..	
Shingle stain			
Shingle siding.....	..150..	..90..	
Shingle roof.....	..120..	..80..	
Porch and deck paint			
Wood.....	..380..	..200..	..165..
Concrete.....	..450..	..260..	..180..
Flat oil paint, plaster (over primer)...	..540..	..290..	
Gloss oil paint, plaster (over primer)...	..540..	..270..	
Emulsion paint or casein-water paint, plaster.....	..540..	..310..	
Enamel, interior trim (over primer)....	..400..	..225..	
Varnish, floor.....	..540..	..270..	..180..
Shellac, floor.....	..540..	..300..	..220..

*Example: One gallon of exterior oil paint, properly applied, will cover approximately 200 square feet of unpainted brick.

The first coat seals the porous

brick sufficiently, however, that if only 150 square feet of surface were painted, the paint remaining in the gallon would be sufficient to cover that area with a second coat.

How to do indoor painting

Is there a paint job that needs doing around your home? If so, you can groan and bear it, while deterioration continues at an accelerated pace. Or you can hire a professional to do the job. Or you can pitch in and do it yourself, with assurance of handsome results *if* you follow a few basic rules.

Actually, a satisfying and durable paint job is relatively easy to achieve. The basic points to remember are these: Use quality paint and equipment; make sure the surface to be painted is smooth, clean, and dry; do interior painting in a warm, dry, well-ventilated room; allow plenty of drying time between coats.

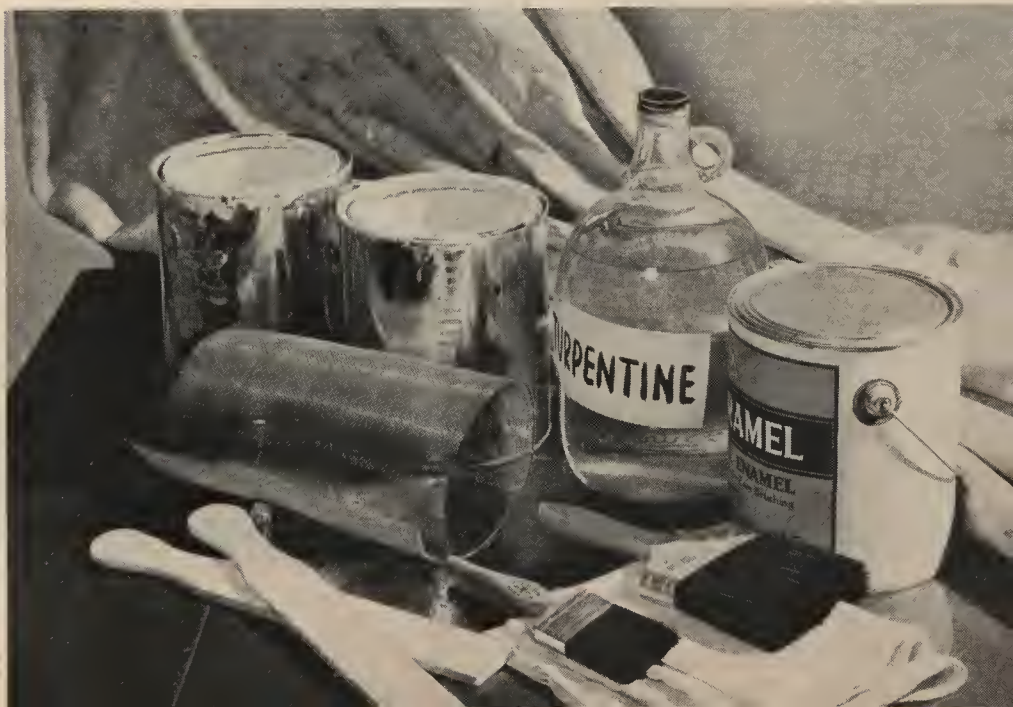
With these points in mind, check

with your paint dealer to make sure you have the right finishing material for the job. Ask all the questions you like—he'll be glad to pass on tricks of the trade. Read the label on the paint can carefully; it contains a wealth of helpful advice.

Advice is no substitute for experience; the more painting you do, the more satisfied you'll be with your work. But there is a thrill in learning, and no time like the present to start.

In the section that follows, you'll find advice on interior painting, exterior painting, paint removal, care of brushes, natural finishes, lacquering, bleaching wood, and using abrasives.

Supplies. Here are the materials you'll need: Flat paddles and extra mixing cans, to mix paint thoroughly. A strainer for removing lumps, especially in old paint—cheesecloth or wire screen will do. Plenty of rags for wiping up spatters. Dropcloths to protect floors inside, shrubbery outside. Turpentine, for cleaning brushes and thinning paint if label on can advises. Good brushes—outside you'll need one 4 to 5 inches wide, another 1½ to 2 inches wide. For inside walls, use brush 3 to 4 inches wide.



Indoor painting *continued*

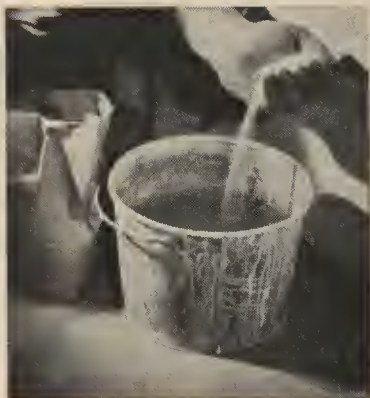


Dipping. When you use paint or enamel, dip only half the length of the bristle. Deeper dipping wastes paint and ruins the brush by letting hardened paint accumulate in the heel. Next, lightly slap off excess paint against side of container.

Proper stroke. Lay on paint with light, short, slightly curved strokes. Lift brush gradually at the end of the stroke, so you don't leave a thick edge of paint. Grip only the handle and metal ferrule, as shown. Apply paint only with end of bristle.



Mix cleaner. Any surface must be thoroughly clean before paint is applied. Before repainting wood, wash off all wax, grease, and dirt with a solution of trisodium phosphate or prepared cleaning powder. To mix, take a handful of dry powder and dissolve it in about a gallon of warm water.



Brush it on. Apply the cleaner carefully with an old, clean paintbrush. Use the solution sparingly, putting it on with straight, even strokes, to make sure every inch of the surface is covered. Paint the solution on an entire area, such as this door, in one operation.



Mop off dirt. The cleaning solution will lift the dirt film. To complete the cleaning job, wet a cloth in clean, warm water, wring dry, and wipe over the area to remove the dirt residue.

OLD FINISH

OLD FINISH REMOVED

BLEACHED

STAINED AND VARNISHED

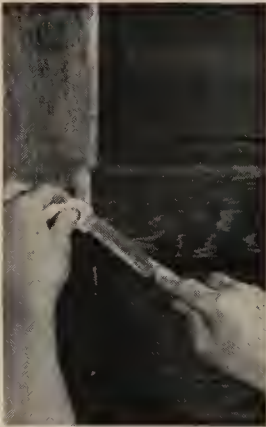
ENAMELED

Take your choice. These are some of the many wood-finishing choices you have. After removing the old finish, you can bleach the wood and wax it for a modern effect. Or you can stain the wood and varnish it to get a color tone, and still retain the natural beauty of the wood's grain. Or you can blend the wood into the decorative scheme of the room by using paint or enamel.

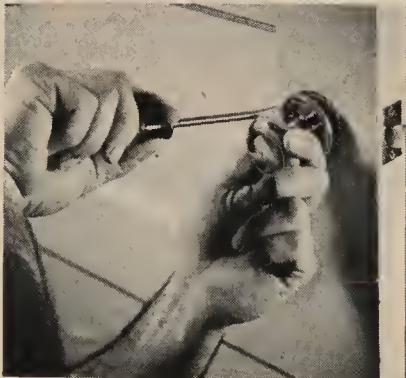


Estimate paint needs. To determine the amount of paint you need for interior walls and ceilings, figure the area to be covered in square feet. Divide that number by 600 if you're painting over smooth plaster, by 500 for sand finish. The answer is the number of gallons you'll need for one coat. For trim, figure that one gallon will cover about 20 openings, one coat. For exteriors, determine the square feet of surface to be covered and consult your paint dealer.

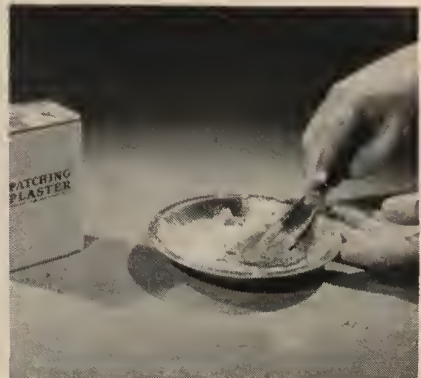
Indoor painting *continued*



Fill blemishes. Whether you are working with new or old wood, fill all cracks, mars, nail holes, and other blemishes before you paint. If you do the job with putty or wood plastic, fill hole slightly more than level, let filler harden, then smooth with fine sandpaper. If you have only a few marred or chipped spots, you may not want to remove entire old finish. (See "How to remove paint," page 33.) But smooth edges of any chipped areas with medium sandpaper.

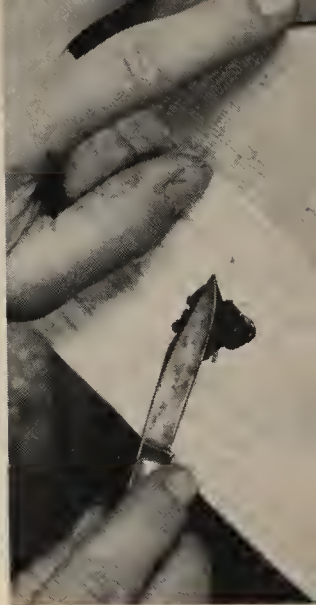
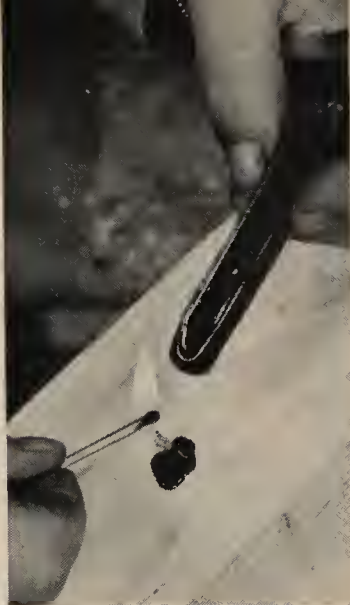


Remove hardware. To do a smooth, clean-cut job of painting, remove all possible hardware before you start. You'll find it will save time to do so. Put screws and parts in a box to avoid losing them.

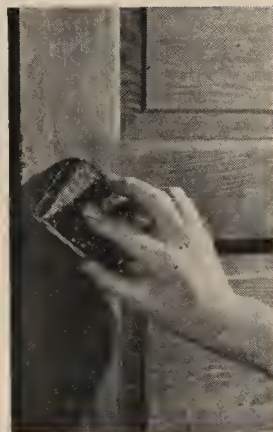


Patch plaster. All cracks and holes in a plaster wall should be patched before you paint. Be sure to let patches dry thoroughly. To avoid need for sizing patches, mix plaster with paint instead of water.

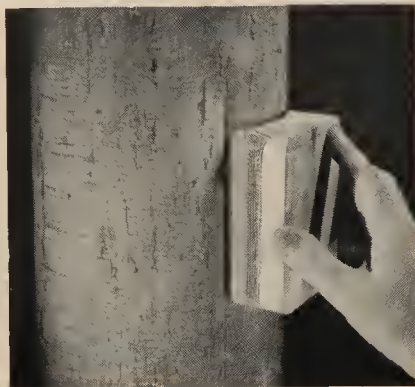
Stick-lacquer filler. Before painting, you can fill wood mars with stick-lacquer or stick-shellac, with the added advantage of being able to match color if you plan to have a natural finish. Melt the stick with a match or an alcohol lamp and drip (not dip) the melted plastic into the mar. Build up the repair slightly higher than the surrounding surface. Smooth the repair with a heated pocketknife or putty-knife blade, then sand it off level with the surface.



Sand surface. By feathering down chipped spots and touching up with primer, you can make such areas almost invisible in finished job. After sanding these rough spots, go over entire area to be painted with fine (No. 2/0) sandpaper. This creates a tooth that will hold the new finish and prevent it from chipping. This step is essential before applying new finish over old enamel. When you have completed this sanding, wipe carefully with a turpentine rag to remove dust.



To spot roughness. To locate rough areas that will show up under the paint, slip an old nylon stocking over hand, and run it lightly over areas you've sanded. Any rough spots will snag hose.

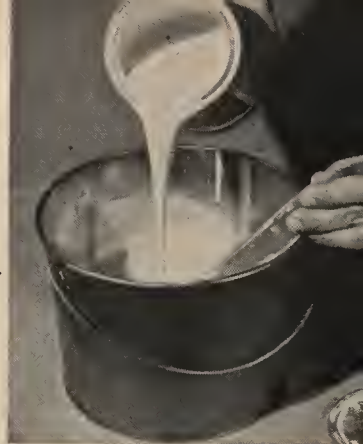


Screen scraper. When you are scraping down very rough areas of peeling paint, wrap a piece of wire screen around block of wood; use like sandpaper block. It smooths quickly without gouging wood.



◀ **Stir thoroughly.** Any paint or enamel must be mixed thoroughly. Pour off most of top oil into another can; stir pigment until it is smooth; then gradually return oil, stirring as you go. Holes in paddle help.

Final blending. Good painters ▶ “box” their paint as well as stir it; that is, they pour it from one container to another to speed mixing process and to make sure pigment is completely blended with oil.



Indoor painting *continued*



◀ **Strain lumps.** If there are lumps of paint scum or other impurities in the paint, you must strain them out. Otherwise they will plague you throughout the painting job. You can use window screen or cheesecloth, but one of the best strainers is an old nylon stocking. Nylon is porous, lintless, and neither too fine nor too coarse for the job. Use it to strain old varnish and wallpaper paste, too.

Applying ceiling paint. If you plan to paint both interior walls and ceiling, start with the ceiling. Two stepladders holding a long plank will speed you along. Paint only a narrow stretch at a time across the shortest dimension of the ceiling, so you can get back on the next strip before the edge of the first is dry. Joining on a dry edge will leave a lap mark that will show when dry.



Power mixing. Use your drill press to mix paint. Bend a heavy wire, such as a coat hanger, in the shape shown by dotted line. Make a small hole in lid of paint can with a nail; feed in the wire; clamp wire in the chuck of the drill press.



Hand mixer. Another trick to speed paint mixing is to drill a hole in a small piece of wood so it will fit tightly over the end of a dowel rod. Clamp other end of dowel in the chuck of your hand brace, and use this device as a rotating paddle. Bent-wire method described for a drill press works with hand drill, too.



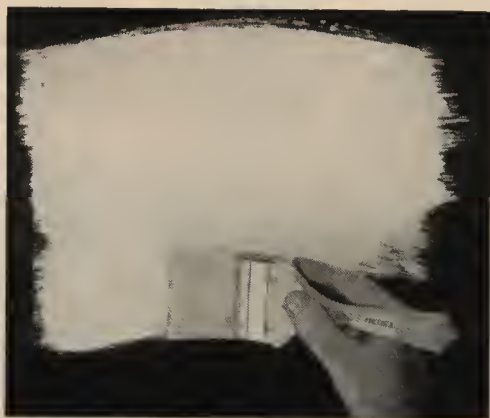
Painting walls. Start at top and carry each stretch down to baseboard. Keep strips narrow so you are always working with a wet edge. Don't go back over paint to eliminate brush marks. Finish entire ceiling or wall without stopping. Use base coat of casein size on new plaster; this usually eliminates need for primer.



Texturing paint. Easiest way to get a texture on interior wall paint, and at the same time eliminate any sags, is shown. Just roll over the wet paint with a wooden cylinder covered with carpet or crepe rubber. Coat the roller with paint and do the stippling as job progresses. Let new plaster age several weeks before painting.

Indoor painting *continued*

Enameling. Apply enamel (varnish, too) → with short, light strokes, flowing the finish together with least possible brushing. On a wall, start at the top and go from left to right, painting in squares. Slow-drying enamel means more time to work.



Dry brush. After you have coated a space about two feet square, press brush dry against side of the can and go back over the square, stroking in the same direction you originally applied the enamel. Once you start, finish wall without stopping.

Then cross-brush. Dry your brush a second time against the paint can, and cross-brush the square as pictured. Watch enamel or varnish as the job progresses so you can catch and smooth any sags or runs in the surface before they harden.



Keep a wet edge. Blend edges of succeeding squares into the adjacent painted surface with light strokes. When you reach wall, go back and start next strip. Work as rapidly as possible so you can keep a wet edge and avoid lap marks.

Prime coat. Apply enamel undercoat before finish coat of wall enamel. Undercoat has high hiding power. For truest color, tint undercoat with oils to match finish coat. For one-coat job, add quart of undercoat to gallon of glossy enamel.





Mix starch. Dissolve 1 cup of laundry starch (lumps, not liquid) in 1 cup of cold water. Then stir in 2 quarts of boiling water. Boil and stir until milky look is almost gone. This amount coats a small room.



Add vinegar. While solution boils, add 2 tablespoonfuls of vinegar to prevent "creeping" when solution is applied. One cup of buttermilk has same result, also reduces the luster if a "flat" effect is desired.

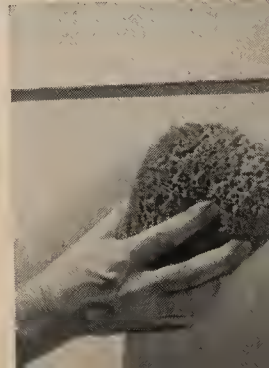
How to preserve a paint job

Next time you wash or repaint your walls or ceilings, try starch coating—a trick widely used among professional decorators—to protect those surfaces and keep them looking new for months.

Starch coating over paint is transparent and does not alter the color values of paint. It is easy to wash off and renew; starch-coated walls can be brought back quickly to fresh, new-looking brightness. You can use starch on any oil-painted surface in good condition, but it doesn't work well over most water-mix paints.

The surfaces to be starched must first be thoroughly cleaned, using a sponge and warm, soapy water to which a little moderate-strength cleaning powder has been added. New paint must be completely dry and hard, and its surface slickness should be removed with the same washing solution used for cleaning older painted walls.

Apply with roller. You can apply starch with large brush, but a lamb's-fleece roller is faster, easier. Wash roller to remove loose hairs and dirt. Saturate roller at deep end of pan, then squeeze out excess on exposed part. Pan shown is special, but any large, flat pan will work if propped up. Draw roller over clean painted surface with overlapping strokes. Do ceiling first, then walls. Apply starch in yard-square areas, and stipple each area, using a fine-grained sponge or a large, clean brush, before the coating dries. Stippling obscures pattern effects and brush marks. When coating becomes soiled, remove it by washing with sponge and warm, soapy water and rinsing well.



How to paint a door



1 Molded edge first. When you enamel a paneled door that has been washed, sanded, and undercoated, start with the molded edge of top panel. For surfaces this large, don't use quick-drying enamel.



2 Then the center. Flow the enamel on the center of the panel with horizontal strokes, starting at the top. Finish with light, even, up-and-down strokes, using fairly dry brush. Let enamel level itself.



3 Remove overlapping. When you have completed the top panel, wipe away the overlapped edge of wet enamel. Painting over this ragged edge would leave a ropy effect from the double thickness.



4 Finish lower panels. Complete all panels of the door in the same manner, checking back for runs and sags as you go. Level them out with a light sweep of the paintbrush while the enamel is still wet.



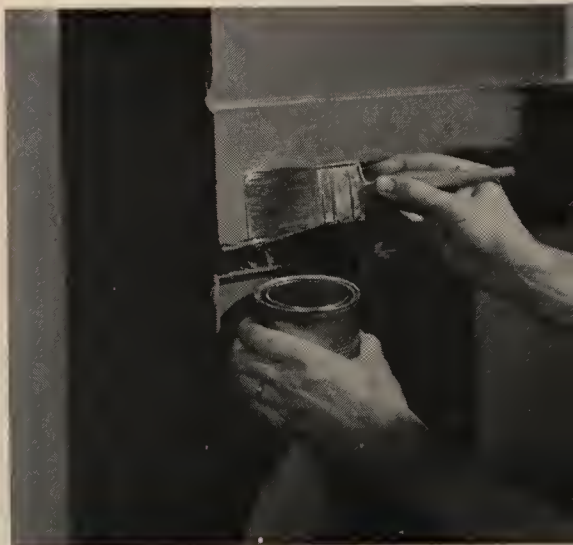
5 Hinge edge next. When you have finished center panels, paint the hinge edge of the door. Again, wipe off ragged edges. Should enamel in these overlaps start to set, dip the cloth in turpentine.



6 Rails next. With the panels and edges completed, enamel the horizontal rails (cross boards) starting at the top. Try to cut a straight line with your brush where a rail meets a vertical stile (side boards).



7 Vertical stiles last. Complete the door, enameling side stiles carefully. If the enamel on previously painted areas has started to set, overlapping will show. Note that hardware has been removed.



Concealing stain. Heavy wood stains, such as a red mahogany stain, are difficult to cover with paint as they tend to bleed through. You can seal in the stain with a priming coat of aluminum paint.

How to paint window frames



Use flat of brush. No matter what painting job you are doing, you should always apply paint with the flat side of the brush. This applies even when painting a narrow strip on a window frame (far left). Painting with the edge of the brush makes it divide into clumps and do a poor painting job (top). If such clumps are left in a brush overnight, they'll take a permanent set. If you have much narrow work to do, get an angular sash brush (bottom) designed for edge-painting.

Wiping off excess. If any paint does get on the glass, try to wipe it off before it dries. One way to remove it is shown—a cloth wrapped around a putty knife is pressed against the glass and moved along the edge of the sash. If paint dries on the glass, remove it with a razor blade.



Tin shield. Paint shields of various types, like this one cut from tin, are often helpful in controlling paint, though you will soon learn to paint a straight line that covers wood without touching the glass. Be sure to flow on enough paint to get a good seal between wood and glass, to guard against moisture penetration and rot. Paint the sash bars first, then the frames, next the window casings, and finally the window sill and apron below it.

More indoor painting tips



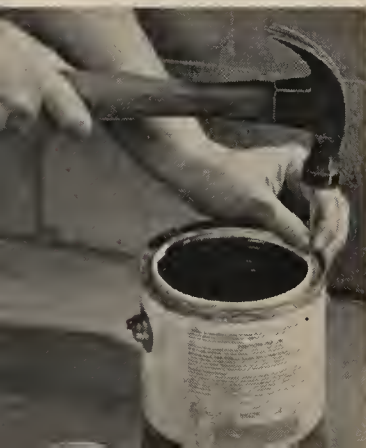
- ◀ **Spatter control.** If the rim of your paint can is filled with paint when you finish a job, you can still control the inevitable spatter that comes when you hammer the lid back on. The ounce of prevention—a cloth placed over lid to catch the spatter and to keep it off you.

➔ **To catch paint.** A good way to control paint that runs down the side of the can is pictured. Instead of placing the can on newspapers that must be moved each time you move, glue a paper plate to bottom of can. Then you can move the can without watching for drips.



- ◀ **Glovesaver.** Rubber gloves offer the most complete protection for your hands while you paint. The first sign of wear usually appears at the finger tips, where fingernails have cut through. To forestall such damage, put a small pad of cotton in the tip of each finger.

➔ **Lump remover.** Try this if you are using old, lumpy paint and don't want to strain it (page 8). Mix thoroughly, lumps and all. Then cut a piece of wire screen the size of the can. Put screen into can, and it will sink to bottom, carrying all of the lumps with it.



- ◀ **No rim clogging.** To avoid clogging the rim of can with paint, punch 10 or 12 holes in the bottom of the lid groove with nail or ice pick. Holes drip paint back into the can. This doesn't affect the tightness of the seal, and paint won't spatter when you replace cover.

➔ **Soap and oil.** If you find rubber gloves uncomfortable, you can still ease the task of cleaning your hands after painting. Before you start the job, rub hands well with linseed oil. Then scrape your fingernails over a cake of soap. The wash-up later will be quick and easy.

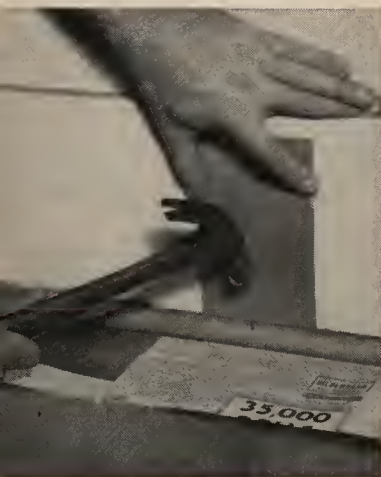
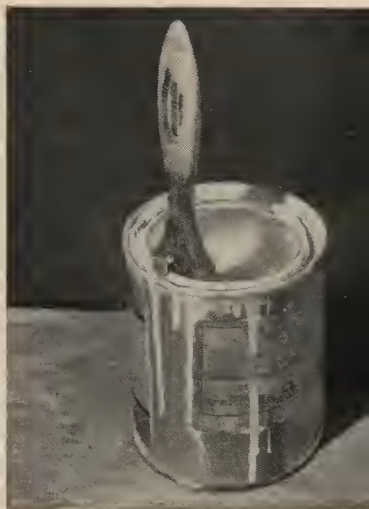


Indoor painting tips *continued*



◀ **Hand-size container.** If you use paint from the can it comes in, it sometimes is awkward to handle. Shown is a hand-size container made from a coffee can. Stiff wire, run through holes punched in the edge, gives you a place to wipe the brush without having paint running down the outside of the can.

Tack holder. When you rest a ➡ brush on the bottom of a paint can, even momentarily, paint gets on the handle and up into the heel of the brush, making it slippery and messy. Instead, drive a large-head tack into the handle, just above the metal collar. Use tack to hang brush on the lip of the can.



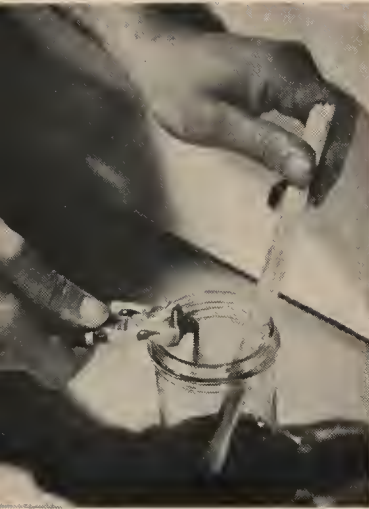
◀ **Keep it trim.** After you paint your baseboards, protect the new paint from damage as you nail on the base-shoe molding or quarter round. A small sheet of tin will do the job. Slip a sheet of newspaper under the trim strip while nailing, and you can paint it without spotting the floor; tear out paper later.

No scum to skim. You can prevent ➡ scum from forming over paint in a partly empty can. Just pour a little turpentine over the paint, being careful to float it on the surface. When ready to paint again, simply stir turpentine in as thinner. To preserve indefinitely, seal can of paint with paraffin, like jar of jelly.

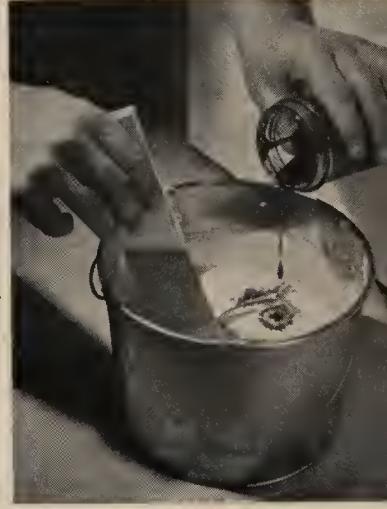


Stepsaver. If you want to save steps ➡ between your basement workshop and your painting project, here's an idea that permits you to carry three cans of painting materials in one hand—a stout wooden coat hanger. Be sure the dowel crossbar is glued firmly in place at either end so that it won't bend and come free under the load. A wooden coat hanger without a crossbar will work if you cut notches on the top side for paint-can handles.

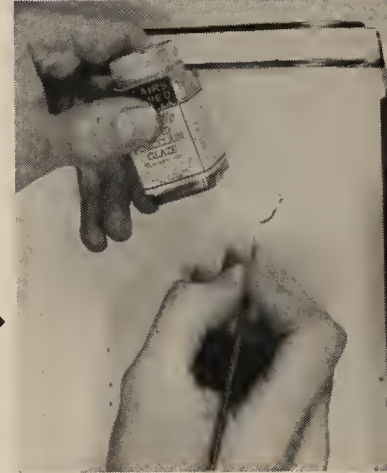




◀ **Tinting paint.** The wide variety of ready-mixed paint colors now available, plus the growing availability of custom-mixed paint, is reducing the need for home-tinting of paint. But if you can't buy the color you want, or want to color enamel undercoat, don't be afraid to tint with color-in-oil. First, dissolve the color-in-oil in a small amount of turpentine (left). Then pour a small amount of the dissolved color in the paint (right). ▶ Stir thoroughly. Repeat until you arrive at the desired shade. Paint doesn't dry the same color it appears when wet; test color by painting a small panel and letting it dry. If you want two shades of the same color, start with same deep color and add different amounts of white.



◀ **Corner painting.** Don't ruin the bristles on a good brush by poking paint into corners. With practice, you can ease paint into a corner by drawing the brush out gently. If you have places to paint that can't be reached without poking (such as the fins on a radiator), keep an old brush handy just for the job.

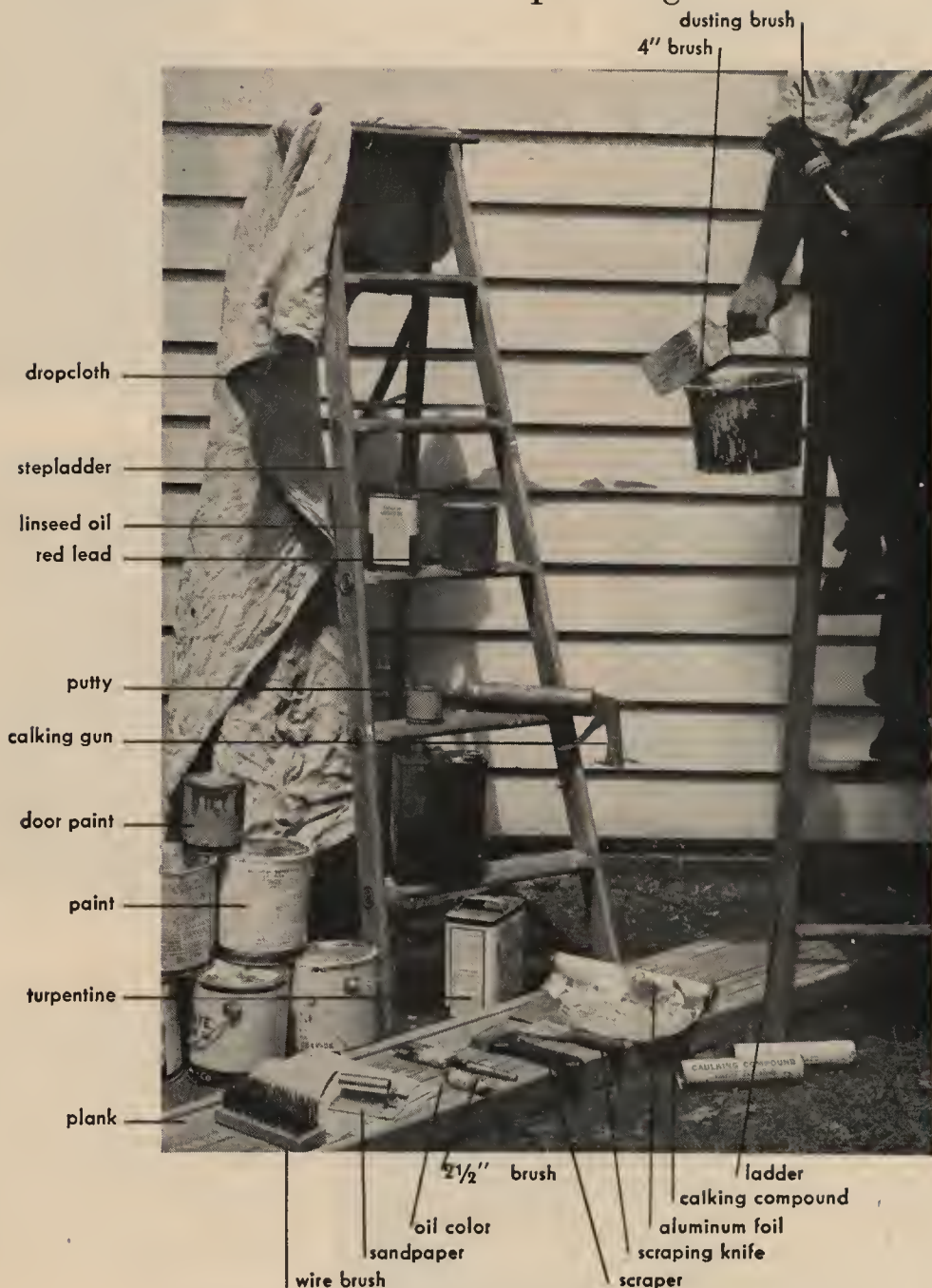


▶ **Scratch touch-up.** Touching up small scratches in a piece of kitchen equipment with a baked-enamel finish will improve appearance and protect the exposed metal against rust. On enameled surface, use touch-up enamel, applied with small brush. Hide scratches in porcelain finish with porcelain glaze.



▶ **Refinishing linoleum.** Old, worn linoleum can be refinished with floor enamel. One good way is to paint the linoleum a solid color first. Then, for a mottled effect, dab a contrasting color on a flat board. Pick up some of the enamel from the board with a rubber sponge or crumpled wrapping paper, and pat it on the floor. First make sure linoleum surface is free of wax, dirt, and grease; clean it with fine steel wool dipped in turpentine.

How to do outdoor painting



Supplies you need to paint a house. Here's what the average handyman needs for a good paint job on a clapboard house. The equipment is labeled. Some things you'll have; others you can borrow, buy, or rent.

The success of an exterior paint job depends about 80 percent on proper preparation and about 20 percent on proper application. So don't skimp in getting ready to paint.

Some basic rules: Use good paint—don't be fooled by a bargain price tag. Never apply paint to a surface that is the least bit damp. Don't start painting too early—wait until the morning sun thoroughly dries the surface. Don't paint in humid weather, or in temperature above 90 or below 55 degrees.

New wood requires a priming coat. Otherwise, the old paint, if in good condition, serves as the primer. Paint masonry surfaces with either

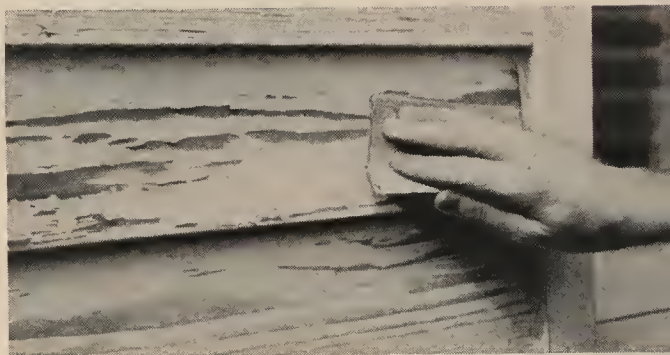
oil-base paint or cement-base paint. The latter is kept damp while curing.

The outside of a frame house should be repainted about every four or five years. Let it go longer, and the old paint may be a poor base for repainting. But painting oftener than every three years isn't advisable because the paint hasn't worn enough to be a good base.

Wire-brushing. When the exterior paint has worn away evenly, with few bad breaks, preparation is relatively simple. Go over the entire surface with a wire brush, to clean away grime and to reveal any spots where old paint isn't solidly bonded to wood. Old paint that is badly stained by mildew or dripping water can be cleaned with a solution of trisodium phosphate.



Feather edges. If relatively few clapboards are in this condition, with paint scaling away to bare wood, you can repair the damage. Remove loosened paint with a putty knife and wire brush. Then sand vigorously to feather down edges of the paint that still adheres. If your entire house is scaling, it is advisable to have the old paint taken off with a blowtorch or with a liquid paint remover.



Prime bare spots. Put a priming coat of quality paint on any area where bare wood is exposed. Be sure to dust surface after sanding. Work primer well into surface, with special attention to any cracks that you find.





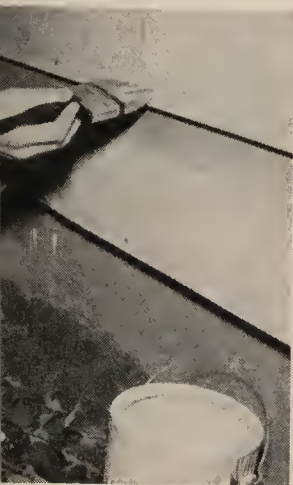
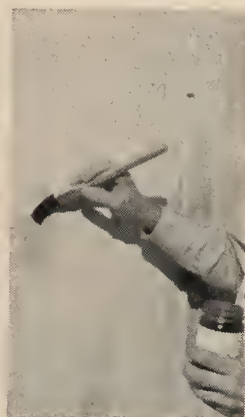
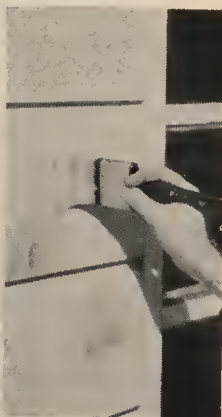
Recalcing. Recalk all joints around the chimney and around the door and window frames in brick walls. (Paint and hardware stores usually rent calking guns for about 50 cents a day, and they will show you how to use them. The idea is to get the calking compound into the crack, not piled up or spread out over it.



Compute paint needs. A gallon of paint covers 600-700 square feet. To figure area, multiply distance around house by height to eaves, add area of gable ends. (To figure gable ends, multiply width by half the height.) For height, measure one board, multiply by number of boards. For the trim, add one-fifth to estimate.

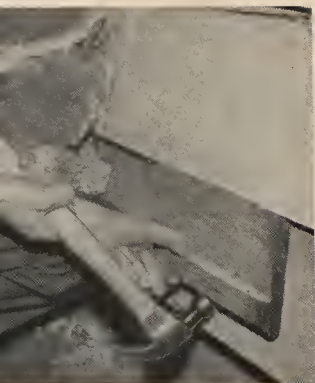
Seal bleeding knots.

Knots often "bleed" through paint. If this has happened on a surface previously painted, scrape away loose paint over each knot (left). Cover the knots with a priming coat of paint (center). When paint is dry, seal knots with fresh shellac (right); old shellac may not dry. Finishing coat of paint will cover shellac.



Fill holes, cracks. Whether you are painting new or old wood, putty all nail holes and cracks (right) to protect wood from moisture and to get a smooth surface. Use the best putty; cheap putty may shrink and fall out. You can make your own putty by mixing two parts of white lead and one part of dry whiting, adding a little linseed oil if mixture is too stiff. Each spot of putty should have a touch-up coat of priming paint (left). Danger spots to examine for cracks are sills, thresholds, edges of eaves, bases of pillars, and joints in doors and windows.





Renail loose boards. If you find any loose clapboards while cleaning, they should be pounded back in place before you repaint. To avoid marring the wood, use a scrap of lumber between the hammer and the siding (left). Once the siding is in place, drill holes for the nails to avoid splitting the board (center). Then drive nails to hold siding in place. Use finishing nails, and set the heads of all nails one-eighth inch below the surface of the wood with a nail set (right). Fill holes with putty. At the same time, look for nails that have worked loose, drive them back in place, and hide with putty.



Replace window putty.

All cracked putty around windows should be replaced before the sash frame is painted. Scrape out the old putty down to the bare wood. Replace missing glazier's points, and coat the wood with linseed oil or priming paint before you apply new putty to sash frame.



Control sappy spots. On new wood that has never been painted, brush over knots and sappy places with turpentine or solvent naphtha. Then coat with spar varnish or knot sealer and let dry. Apply the prime coat of paint before putting cracks and holes.

Plant guard. Pull shrubbery away from the house and cover it with burlap or canvas. Paint chemicals will harm most plants, and foliage may mar fresh paint. Around dormers, use a dropcloth to keep paint off roof.

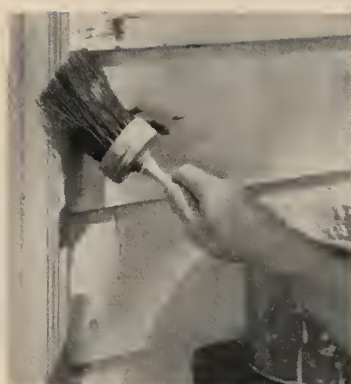




Prepare brushes. For walls, get 4-inch brush choked with long bristles. Cost: \$10 to \$15. Use a 2½-inch brush for windows, tight spots in trim. Suspend new brushes in linseed oil for one day.



Mix well. To mix paint, pour off top oil, stir pigment, pour third of oil back, stir, pour in another third, stir, and so on. Then pour from one can to another several times. If old paint on house is tight, one coat every four years gives a clean job.



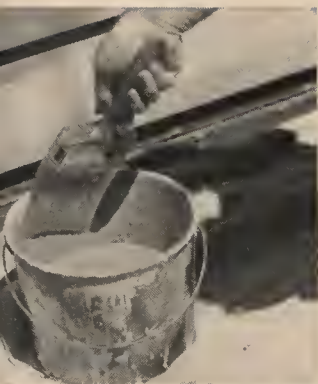
Dust carefully. Carry a scraping knife and stiff-bristled duster in your hip pocket as you paint; dust away any chalked paint, dirt, and pollen you find before painting.

Outdoor painting *continued*

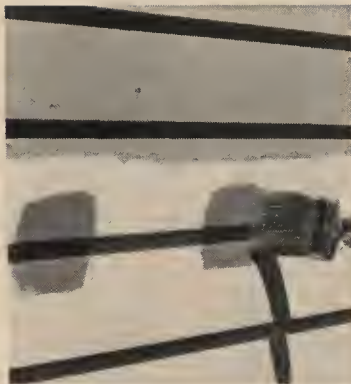
Safety first. When painting from a ladder, paint above it, so you can reach both ways. Stand ladder so that distance from bottom end to wall is one-fourth its height. When you can't hang on with a hand, hook a leg through the ladder and around one rung, as shown. Don't climb a ladder with mud on your shoes.

Roof footing. One of the best ways to get safe footing on your roof when painting dormers is to pull a section of your ladder up on the roof and secure it there with ropes tied to a tree or post on the other side of the house. Or, if your ladder section is long enough, sometimes the clamps that hold the extension section can be hooked over the ridge. Be careful not to loosen the gutter when sliding ladder.





Don't overload brush. Dip your brush only half the bristle length. Deeper dipping makes the brush messy. Slap brush lightly against inside of bucket to remove excess paint.



Spot paint on. Don't flow paint on, but brush it out well in a uniform coat. Lay brushload on in two or three spots rather than one; then brush. Start at highest point and paint a 3-foot band across house; drop down and start over.



Edges first. Paint clapboard edges first, then the flat between. Use brush flat, not edgewise, even when painting underedge of siding. Painting edgewise streaks job, wears brush on corners.

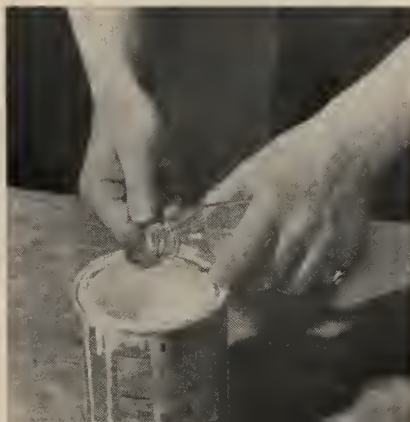


Feather laps. After brushing paint out, finish up with sweeping strokes, using tips of bristles and lifting brush gradually to feather-edge out thin. Allow three days good drying time between coats, or paint may wrinkle and crack later.



Keep brush flexible. To keep brush from drying out for an hour or two, wrap it in aluminum foil. To keep overnight, hang it in linseed oil. Don't stand it on its bristles, nor in water. After job, wash in brush cleaner, soapy water.

Repel insects. It is bad enough to have insects buzzing around you while you paint. But it's worse when they land in the wet paint and stick. Add a little oil of wintergreen or oil of citronella to the paint, about 1 tablespoonful per gallon. It repels the bugs, and is harmless to paint.





Outdoor painting *continued*

Haul paint up. For safety's sake, you need to use both hands for holding on when you climb an extension ladder. After you are in position, use a rope to hoist materials you need. If paint thickens, turpentine returns it to original body.

Hook bucket. To hold your bucket while you work on a ladder, use a strong S-shaped hook bent from heavy wire. Slip one loop of the wire over a rung near the side of the ladder, so you can hang bucket on the outside of rail beside you.



Plank and ladders. Painting from a plank between two stepladders is more comfortable than from a ladder, and faster. With special ladder jacks, plank can be suspended between extension ladders.

Window procedure. Paint muntins first, from ends to center of each, getting paint seal between putty and glass. Then paint outside of sash, then frame, and sill last. Move sash before dry to prevent sticking.



“Dont’s” for outdoor painters

Don't paint after a rain until the wood has dried thoroughly; paint put on over damp wood will blister. For the same reason, don't start painting too early in the morning; give the sun a chance to dry the surface.

Don't paint in the hot sun if you can schedule your work to paint in the shade. Paint doesn't spread well on a hot surface.

Don't put on a second coat until the first has dried at least 72 hours in dry weather. An unhardened undercoat shrinks when it does dry, will crack the surface coat.

Don't paint if the temperature is likely to drop below 55. The pigment may wash away later if the paint gets chilled before it sets.

If your paint has blistered and peeled because your walls lack an adequate vapor barrier, don't expect new paint to stay on any better than the old did unless you block the vapor. Here's what happens: In tight, insulated walls, the inner side of the insulation is warm, the outer side is much colder. The moisture in the air inside the house condenses in the wall the way your warm breath does on a cold windshield. Come warmer weather, it melts, soaks through the siding, blisters the paint.

If no vapor barrier was built into your walls when your house was built, you can add one with pretty good success by painting all interior walls—inside cupboards, closets, utility rooms, and all—with aluminum paint or two coats of wall primer and sealer. Then you can cover this with the regular finish paint or paper.

In addition to establishing a vapor barrier, you can control condensation by reducing the humidity inside your home, and by providing ventilation so excess moisture can escape harmlessly outside.

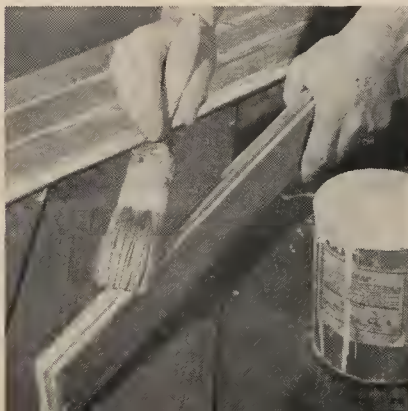
If you try to remove old paint with a blowtorch, don't try to burn it off or to soften the whole coating at once. Instead, soften only the surface layer and scrape this off; then repeat until you are down to the wood. Direct the flame against the surface at an angle from the side and top, not head on, and keep the torch moving continuously. A yellowish flame indicates wood is burning.

Removing paint with a blowtorch is dangerous even when all safety precautions are observed; even professionals start fires if the torch happens to hit an accumulation of debris. For the handyman, a chemical paint remover is a better solution.

Masonry painting. Masonry can be painted with oil- or cement-base paints. To use cement-base paint, wire-brush loose paint and dirt off (remove old oil-paint coatings with caustic soda solution); wet the surface; paint. After paint has set so it won't wash off, spray it twice during the first day to keep it from drying too fast.



Porch floor tip. When you lay outside-porch floors, put paint on each tongue and groove; join and nail while paint is still wet. This will avoid later cupping.



Painting metal parts

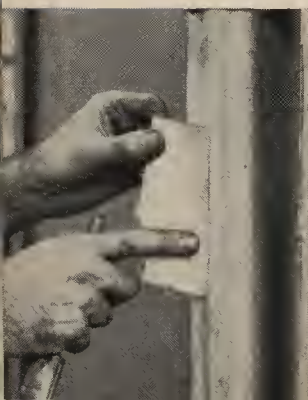
Scrape loose paint. Paint doesn't stick → well to galvanized surfaces unless they are allowed to weather unpainted for 6 months, or are roughened by wetting with 1 ounce each of blue vitriol and muriatic acid in a quart of water, then rubbed with steel wool. For the scraping job, an end scraper works better than a blade where the paint is cracked but not peeling.



Prime with red lead. Peeled spots usually have weathered sufficiently without further roughening. After scraping, paint the inside of galvanized gutters and prime bare spots with red lead. It's a good all-purpose protective paint for any metal around the house that will rust. After it has dried four days or more, you can second-coat it with regular paint.



Clean off rust. To keep metal in base- → ment windows from rusting out, scrub off the dirt and rust with your wire brush, finish cleaning off the rust by scrubbing with steel wool soaked in turpentine. Paint the clean metal with red lead; then follow up with any color of paint you want. When you paint metal, remember that paint applied over rust won't stick.



Paint patch. With house paint and canvas, you can patch rust holes in gutters, downspouts, metal roofs, or other exposed sheet metal. Cut the fabric an inch larger than damaged area. Apply paint to surface, press canvas over paint, then saturate the patch with more paint. Build up several thicknesses if necessary. Patch will remain strong with painting.

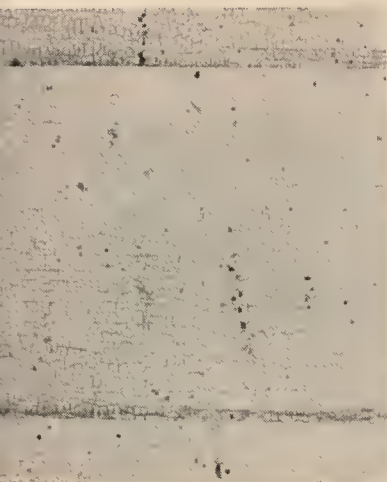


Paint troubles you can avoid



← **Leaves hold water.** After a rain the undersides of leaves will stay moist for many hours. So it's best to keep plants and shrubbery trimmed back away from the house. If they grow close up against the boards just above your home's foundation, they may cause blistering and peeling of paint.

Cracking and scaling. A poor → grade of paint or inadequate mixing often leads to cracking and scaling. Once the paint cracks due to the inelastic surface, moisture enters and loosens the paint film. The only remedy is complete removal. Heavy, oily paint that is not brushed out well may crack.



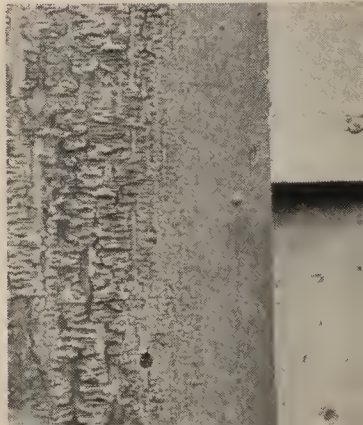
← **Checking.** Many fine, hairline cracks, called checking, usually can be traced to insufficient drying time between coats. Undercoat must be dry; some paints call for as much as two weeks between coats. Spot fading, premature chalking mean too much thinner, too few coats, or simply a poor-grade paint.

Blistering. Moisture behind the → paint causes most blistering. Paint only when surface is thoroughly dry. Sometimes the moisture penetrates from the opposite side, as in an outside wall without proper moisture barrier. If hollow porch columns blister, bore small holes at top and bottom for ventilation.



← **Alligatoring.** When the checking reaches point where cracks run deep like this, it is known as alligatoring. Besides insufficient undercoat drying, cause may be using too much oil or impure oil as thinner.

Resin bleeding. To avoid this, → knots and pitch pockets should be sealed before painting (see page 21). In extreme cases, you may have to add aluminum powder to wood sealer before brushing it on.



How to paint outdoor furniture

Cut loose with a paintbrush on your outdoor furniture. On new wood, apply undercoat, then fill cracks with putty, and paint. If the old paint is bad, strip it off with paint remover. If it's good, washing and sanding will prepare it for a single final coat. Here are the paints to use:

Wooden furniture. Use enamel undercoat (comes in white, but you can tint it) as primer on new wood or as first coat. For finish coat, exterior enamel (trim-and-trellis paint, farm implement paint) resists sun and storm. You can use house paint where chalking is not undesirable.

Natural-finish wooden furniture. First stain; then cover with at least two

coats of spar varnish—a durable transparent coating for exterior use.

Metal furniture. Apply metal primer directly to unfinished steel or iron furniture for protection from rust. Use on aluminum, if near salt water. Finish with exterior enamel.

Reed and rattan. Use one coat of spar varnish to protect the natural gloss.

Canvas awnings, garden umbrellas, canvas chairs. Canvas paint protects canvas from rot and mildew, prevents stiffening, and makes it sun-resistant and water-repellent. Use a final sealing coat on chairs to seal in the color and prevent it from rubbing off on clothing.

Clean thoroughly. First wash with cleaning powder and water. Then sandpaper lightly. Scrub off any rust spots on metal furniture with steel wool dipped in turpentine or rust remover (right). Let dry, and touch up the rusted spots with red lead or metal primer (bottom right).

Spray wicker pieces. If you have a vacuum cleaner with spray attachment, painting wicker furniture (screens, too) is easy. Use spray to blow out dust; then spray on undercoat, followed by enamel. Thin both with turpentine for spraying.



Wooden steps. When you build steps, treat the bare wood with preservative before you paint. For steps that are already painted, brush preservative into joints before you repaint. You can use a gooseneck or bent-spout squirt can to treat hard-to-reach joints. Wood preservatives are unpalatable to boring insects and fungi that cause wood to rot.



How to curb rot damage

Before you tackle your next exterior painting project, think of curbing rot and termite damage.

New liquid wood preservatives, sold by hardware and paint stores and lumberyards, double or triple the life of lumber used outdoors. You can put them on by brushing, spraying, or dipping. You can paint over them. You don't have to heat them. Any odor will quickly disappear.

The best for home use are those containing pentachlorophenol, copper naphthenate, or zinc naphthenate. These come dissolved in some oil solvent. If you plan to paint, choose preservative with a light, volatile solvent.

Pentachlorophenol solutions are clear, if a quality oil solvent is used. Cheaper solutions using cruder oil are satisfactory for such uses as below-ground protection. Petroleum solvent solutions may injure young plants if they touch the roots. Pentachlorophenol solutions often are sold combined with a water repellent.

Copper naphthenate solutions are green, and can be used without paint

for a green color. If you plan to paint over the green color, ask your dealer whether you should seal it with aluminum paint or shellac.

Zinc naphthenate solutions are clear, somewhat more expensive, can be used under varnish if you want to preserve natural beauty of the wood. They can also be put on unpainted basement walls to curb mildew.

As preservatives protect only as far as they penetrate, it's best to use them on clean, dry, unpainted wood. One coat will do the job; two coats are better. Apply the second coat before the first is dry. One gallon will cover up to 400 square feet of lumber.

Give most attention to wood that will touch the ground, to joints, and to areas where moisture collects. That's where rot starts. Wear gloves; the oil solvent may irritate your skin.

You may be able to buy lumber pressure-treated with a preservative, much more effective than hand application. The extra cost of treated lumber is cheap insurance against rot and termites, especially for sills, doors, jambs, joists, window frames.

Curb rot damage *continued*



Ladder. You can get a nasty fall if your ladder breaks while you're aboard. Such breaks usually are caused by rot in the joints where the rungs fit into the side rails. To stay on the safe side, soak those joints with preservative—and use it liberally. If your ladder is to be stored outside, treat all of it with wood preservative.



Doorsill. Places that are hard to get at often are the very spots that need preservative the most. Here, a bent-spout squirt can is being used to apply the preservative to the front edge and underside of a doorsill. Treat places where wood joins masonry, brick, concrete, or metal—any place where water could collect.

Wooden gutters. If you have wooden gutters, treat the entire inside length and rim. And treat both inside and underside of the gutter where it meets the metal downspout. If you can get at them, treat the joints between gutter and the house.



Shingle siding. Apply a preservative to exposed edge of bottom row of shingle siding. Use a hook made of a scrap of wood covered with a pad of burlap and nailed to a handle. Hold preservative-soaked burlap against shingle one minute.





Garage door. Don't forget to treat the bottom edge of your garage door with preservative. Use a brush to apply it to an overhead door; for other types you can use an application hook or a squirt can. If you're building, consider buying lumber that has been pressure-treated with a preservative to use at all danger points.



Garden furniture. Any wood that touches the ground or is exposed to weather is in danger of rot. So give it all the protection you can with preservative. Turn wooden garden furniture upside down and coat the bottom of the legs liberally with preservative. You'll do well to treat joints of all lawn furniture, too.

Shutters. To put preservative on a series of small, inaccessible joints, such as in shutters, use a fly sprayer. Avoid overdosage, and you won't impair movement of joints. Spray all of new shutters. Electric vibrator sprayer works even better.



Window frames. Apply preservative to joints of window frame with a medicine dropper—a few drops are enough. This is especially valuable on the inside of the window, where moisture condenses on the glass and runs down into the joint.





Rot damage *continued*

Fence posts. Treat fence posts (left) to a depth of at least six inches above the ground. Let the posts soak in a container overnight—48 to 72 hours isn't too long; the longer they soak, the better the protection. Also dip pickets (right) to a depth of 12 inches or more, to protect them against dampness and accumulated leaves. An old cream can is a good dipping container.



Fence rails. Your fence will last longer if you treat the upper rail where pickets will be attached. Then treat the backs of the pickets where they will be fastened to rails. For further protection, put preservative between rails and posts, and over the entire lower rail. All those are places where moisture is likely to collect.

Under nailheads. Before you drive the nails all the way in, put preservative under the nailheads. Or, if you use screws, drill holes in the wood and squirt the preservative in with an oilcan before you drive the screws. Your fence will be ready for painting after you have seated the nails or screws and oil solvent has dried. ➔



How to remove old paint, varnish

Brush remover on. Don't try to cover ➔ chipped or cracked paint or marred varnish. New finish accents defects. Strip old finish down to bare wood with chemical paint-and-varnish remover. Apply remover with clean, old brush, leaving heavy coat. Give it time to work through. Don't brush back over an area. Remember remover is highly inflammable.



➔ **Or spray it on.** Paint remover works best when you apply a thick, even coat, then don't disturb it. If you are spreading the remover too thin with a brush, try a hand-operated insect sprayer. (Be sure to protect adjacent surfaces with several thicknesses of newspaper or a dropcloth.) Many paint removers have a wax base that forms a skin over the chemical, retarding evaporation. By brushing back over remover, you break skin, don't get full effectiveness. Spraying avoids that.

Scrape it off. When the old finish wrinkles like this, it is ready to come off. ➔ You can remove it with a broad-bladed putty knife, being careful not to gouge the wood. (Caution: If your hands are sensitive, or if you don't want them stained, wear rubber gloves.) Sometimes you must apply second coat of remover after allowing first to work. The removers come in several types; a paste type that does not run freely is best to use on a vertical surface such as this doorframe.



Remove paint and varnish *continued*

Steel wool helps. It's handier than putty knife for removing finish from curves or corners. For varnish, you may find it more effective to skip putty knife. Instead pick up sludge with fine steel wool dipped in remover; wipe clean with a rag. Coarser steel wool is sometimes advisable in removing paint from softwood, where there is danger of scarring wood with knife. Keep steel wool away from electric connections.



Or try shavings. Removing old varnish is a messy job at best. But a method that is neater than a scraper or steel wool is pictured. After varnish is loosened, cover it with wood shavings. Then wipe the entire residue away with a dry cloth. Shavings absorb the surplus liquid like a blotter. Coarse sawdust or excelsior works equally well. Be sure you dispose of this residue; the remover may be inflammable. If possible, raise the work to a level position, easily reached, where the remover will not run. Whatever method you use, the stripping job will be easier if you remove hardware from work first.

Final cleanup. If you are using a wax-free remover, your final cleanup can be done with steel wool dipped in the remover. But if the remover has a wax base, the residue must be washed away completely, so it will not interfere with the adhesion of the new finish. You can do this washing job with lacquer thinner, turpentine, gasoline, or wood alcohol. Just saturate a cloth with the neutralizer and wash the surface clean. Be sure to clean recessed corners.



How to select and care for paintbrushes

When you buy good paintbrushes, you are making a sound investment. Bargain brushes are the most expensive, for they are a direct cause of painting failures.

A good brush will hold more paint, carry it without dripping, paint without spattering, put on a smoother coat, and cut a clean edge. It can be cleaned again and again for future painting jobs.

The best brushes are made of hog

bristles or of durable man-made bristles like nylon. Both can be used with all common finishes, except that nylon bristles will soften in shellac or alcohol. If that happens, put the nylon bristles in boiling water for 30 minutes, then hang the brush up to dry overnight.

Good brushes are expensive. Give them the care they deserve. Never put a brush away uncleaned, and never let one stand on its bristles.

Brush selection. Get a brush for each type of finish that you use; you don't want chunks of paint pigment showing up in a smooth varnish job, for example. Pictured, left to right, are: sash brush for painting narrow edges; 2-inch brush for trim; oval brush for fine work; chisel-edged brush for varnish or enamel; and a flat, straight-edged brush for painting walls or floors.



Look for "flags." To check the quality of an animal-bristle brush, spread bristle as shown and look for "flags," as split ends are called. The more split ends the better, for they aid in holding the paint.



Check elasticity. Try to find a brush that is not too coarse or fanned out at the painting end. The bristle should feel springy and elastic when you press it against the back of your hand as shown.



Paintbrush care *continued*

Check plug strip. By separating bristles, you can see if there is a plug strip in your paintbrush. Sometimes narrow wooden strips are used to improve the working qualities of a brush. But if a cheap brush has a thick strip at the heel, it probably was used to decrease the amount of bristles needed. Such brushes do not hold enough paint, hence are not good values.



Remove loose bristles. Most new brushes have a few loose bristles that weren't anchored. You can remove these by twirling the handle rapidly between the palms of your hands (far left). Or you can beat the bristles across your fingers so that you achieve same result.

Soak in oil. Don't put a new brush directly into paint, or the pigment will be very difficult to remove from the bristle when you try to clean it. Instead, suspend the brush in linseed oil for at least 12 hours. When you are ready to use the brush, squeeze out as much of the oil as you can with a wood strip (right).





Whirl and comb. After you have squeezed linseed oil out of the new brush, whirl brush inside a container to force out remaining oil. When you have combed the bristles straight, brush is ready for use. Even at that, a brush isn't at its best until it is well broken in. Never let a brush stand on its bristles. When you stop work for lunch, suspend your brush in solvent, or wrap it tightly in aluminum foil or waxed paper. When you stop work for several days, clean brush as described below.

Use proper solvent. When you clean your brush after a job, use the proper thinner: turpentine, followed by naphtha or mineral spirits, for oil paint, enamel, or varnish; alcohol for shellac or alcohol stain (but never with nylon bristles); lacquer thinner for lacquers; soap and water for water-mix paints. Soak brush in the thinner, working it against side of the container to loosen paint.



Clean out heel. Next, squeeze bristles between your thumbs and fingers to work out paint at the heel (below left). Work from the ferrule (the metal binding) to tip of the bristles. Repeat this several times, rinsing the brush in fresh thinner each time. In obstinate cases, work out the pigment with a wire brush (below right). It may take two quarts of thinner to do the job properly, but you can save thinner you use for future cleanings.



Paintbrush care *continued*



- ◀ **Save solvent.** Don't throw away your solvent after cleaning a brush. Pour the used solvent into a large jug. In a few days, the pigment will settle to the bottom; you can pour clean solvent off the top and use it for more brush cleaning.



- ▶ **Wash with soap.** If the thinner treatment is not sufficient, wash brush with mild soap and water at body temperature. Rinse in clear water, then squeeze the water from the brush between two dowel rods. Whirl brush dry inside a container.



- ◀ **Comb and wrap.** Comb brush lightly, so inside bristles are straight. Let it dry wrapped in a square of cleansing tissue to shape it. Then remove tissue and wrap in heavy paper. Naphthalene crystals inside paper protect brush from moths.

- ▶ **Brush hanger.** When you paint, there will be many times when you want to stop work briefly, as when you move your ladder. Don't leave your brush standing in the paint can, resting on the bristles. Instead, make a hook of sheet metal, bent in two places as pictured, and hang it from the side of the paint can. The brush rests in a wedge-shaped trough, keeping bristles in perfect shape, and dripping paint falls back in the can.



How to salvage a neglected brush



Then launder. Now soak the brush for several hours in hot, soapy water. Next, sprinkle soap powder on an old-fashioned washboard and rub brush across it, using same motion used in washing clothes. This loosens the bristle at the corners.

Work bristle. When the bristle is loose → at corners, place brush flat on board and press it firmly with other hand as you continue rubbing. Dip brush into hot water, reverse it, and add more soap. If bristle remains stiff, add fine sand to the soap.



Soak and scrape. You can make a neglected brush usable again. Soak it in turpentine or liquid brush cleaner for a day or two, occasionally working the bristles to loosen the old paint. Or use one of the powder brush cleaners. Use a scraper to remove chunks of the dry paint pigment.



↙ **Final rinse.** Rinse the brush in cold water until all traces of soap and paint leave bristle and the rinse water remains clear. Comb bristle and dry it. Salvaged brushes are usable, but are not nearly so good as a brush that has had proper care.

How to lacquer furniture

If you have been shopping around for a fine furniture finish, you probably have met the prima donna—brushing lacquer. Coat on coat, colored or clear, lacquer can be rubbed down to a velvetlike surface without delay. And without any rubbing down, it has a high gloss.

Brushing lacquer is not as easy to use as many other finishes. Most paints, enamels, and varnishes dry slowly, so you can slap them around in a rather haphazard way and still come up with a reasonably good job. Lacquer, however, dries rapidly; being careless will get you into a mess.

But the reward, once you've finished a good lacquer job, is worth the extra effort. Lacquer is ready for any handling an hour or two after it's put on. It is tough, wears well, and resists some chemicals that will stain other finishes.

If you are lacquering a piece that has an old finish, your first job is to remove the old finish completely (see page 33). You can't apply lacquer over paint, enamel, or varnish. Repair any dents or scratches. If you are using clear lacquer, apply stain to arrive at the desired color.

The lacquer itself should be ap-

plied in a dust-free room, at a temperature of at least 70 degrees. Lacquer is made of highly volatile liquids, which burn much more readily than the oils in paints, varnishes, and enamels. So set up a fan and avoid any fire or flame near work.

The first coat is the primer—a lacquer-base primer on metal, a soft-sanding surface sealer on wood. Either is thinned to milk-thick consistency with thinner. Primer, as well as the lacquer itself, should be flowed on with a single stroke and allowed to level itself.

After the primer is dry, smooth it with fine sandpaper dipped in water to remove fine specks; then dry with an absorbent, lint-free cloth.

If you plan on just one coat of colored lacquer (light colors usually need more to cover well), use the lacquer as it comes from the can. For two or more coats, and a surface that will be much tougher, thin the lacquer with one-third its amount of thinner. Between coats, sand lightly with wet fine sandpaper.

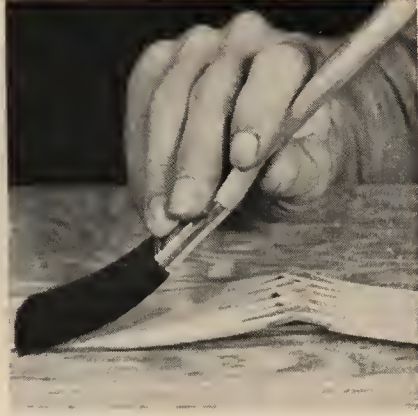
You can give the final coat a rich, velvety sheen by rubbing down with a commercial rubbing compound or with rottenstone.

Work into brush. Apply brushing lacquer and its undercoat (lacquer-base primer on metal, soft-sanding surface sealer on wood) with the best soft varnish brush you can buy. Work the lacquer into brush by dipping it halfway into the can and pressing bristles repeatedly against side of can above liquid. Repeat for each brushful—don't take off excess on rim of can.





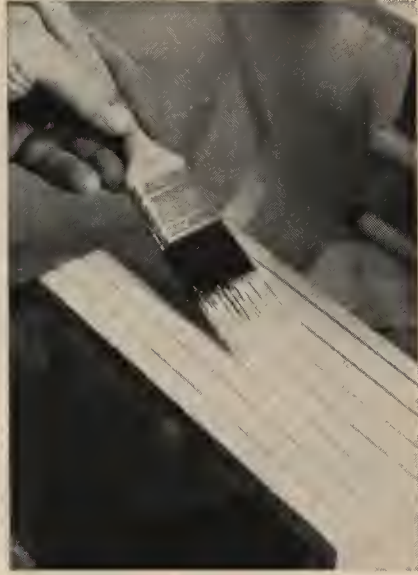
Lap strokes slightly. Cardboard strips here represent brush strokes. Carry a brushload of lacquer to the surface and lay it on with one swift, even stroke, pressing firmly enough to spread whole load at once. Each stroke should lap the one above it only enough to avoid bare spots.



Sweep brush off. Flow the lacquer on with a single stroke and allow it to level itself. Each stroke on long areas should start away from the last stroke and end slightly lapping it. Lift the brush off in a smooth sweep as the lap is completed; don't try to brush over the stroke again.



Avoid runs, sags. Plan your brush strokes to end at any high spots, sharp edges, or deep cracks. A brush dragged over such places will leave an excess of lacquer which is likely to run or sag. When you find a run or sag, smooth off immediately by stroking once lightly with a dipped brush. Lacquer dries so quickly that you must be alert to correct errors in time.



Stroke with high spots. When lacquering uneven or curved surfaces, always keep the strokes in the same direction as the principal hills and valleys on the surface of the piece. If you don't follow this rule, the high spots will pull out excess finish which will run or form thick gobs in low spots. Don't hurry lacquer. Work from the highest point of work downward.

Lacquer *continued*

Stab stray bristles. As you paint, stray bristles may work loose from the brush and stick in the surface. Stab them out with jabs of a wiped brush, so that bristles surround and lift the stray bristle end. Then wipe the brush clean with a lint-free cloth, fill with lacquer, and repair dab marks like runs and sags.



Rub down gloss. High gloss of a lacquered surface can be rubbed to a velvety semigloss with a commercial rubbing compound, or with rottenstone. Latter has a soft action, unlikely to cut through the finish. It is applied with a cloth pad saturated with linseed oil (see page 56). Rubbing compound comes in paste form (pictured).



Removing scars. After the lacquer has hardened, a sharp blow on the lacquer surface often leaves a white scar. The scar will disappear if a drop of lacquer thinner is dripped on it with a toothpick. Don't touch the scar with the toothpick. Thinner will soften the lacquer enough to take away the whitish appearance of the scar.



How to enamel furniture

If you do any handyman painting around your home, you probably have tried enamel. Were you satisfied with the results?

More than most other finishing methods, enameling of furniture calls for patience, know-how, and careful attention to details.

Enamel's varnish base, for example, gives it a durable, washable surface. But that very hardness makes it somewhat brittle, so it may chip or flake if you have done a haphazard job of preparation or application.

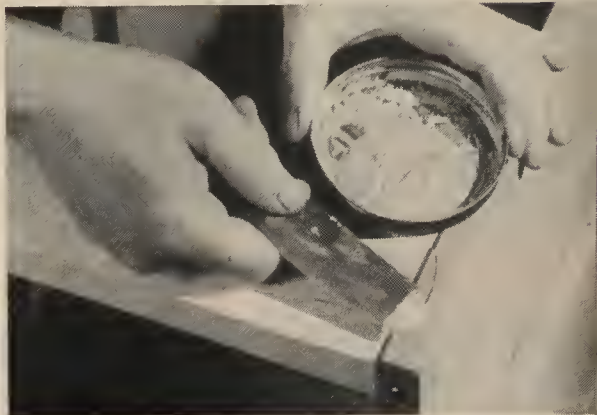
Properly used, enamel flows to a glasslike smoothness. But if you are careless about runs, sags, and overlaps, or if you brush the enamel out too much, you may wind up with a ragged, bumpy surface instead.

With enamel, you can get high-style color in high-gloss, semigloss, or satin finish. But the more gloss and protective hardness you get, the less covering power your finish will have. The answer lies in a heavily pigmented undercoating, without gloss or durability but high in its ability to hide the old surface.

Fill imperfections. Before you apply any finish to unfinished furniture, fill nail holes and open joints with a nonshrinking wood putty. Butter them slightly more than full. Let filler dry; sand smooth. ➔



Finished piece. Give the piece of furniture you are enameling plenty of time to dry. Do work in a well-ventilated room, as dust-free as you can make it. Avoid stirring up dust while the finish is wet.



➔ **Sand all surfaces.** Go over entire piece with medium sandpaper (No. 1/0), even if it looks smooth. Round sharp corners slightly so finish won't chip away. Use sandpaper holder or block for even contact on large areas. Always sand with wood's grain. Then dust with a turpentine-soaked rag.



How to enamel *continued*

Seal wood. Most unfinished furniture is made of softwood that does not require a paste filler to close pores. But seal wood with a wash coat of shellac, diluted half-and-half with denatured alcohol. That will prevent grain from showing through. Brush shellac on rapidly. When dry, smooth lightly with No. 3/0 steel wool. Sandpaper doesn't work well, as shellac clogs it.



Tint undercoat. If you plan a single finishing coat of dark enamel, tint the white enamel undercoat so the final color will come true. You can tint with oil color (see page 17). But a handier trick is to mix $\frac{3}{4}$ undercoat with $\frac{1}{4}$ enamel of final color. The undercoat needs thorough stirring. Pour off top oil, stir pigment until smooth, then return oil slowly as you stir.



Masking tape. To stop the finishing coats on a straight line, use masking tape. Here, drawer fronts will be finished, but not the inside of drawers. Strip on tape carefully, apply finish, then remove tape before finish hardens. If the hidden parts are left unfinished, give them a coat of shellac. That will prevent absorption of moisture, control swelling and shrinking.

Apply undercoat. Enamel undercoat has a high percentage of pigment, which makes it high in hiding power but low in durability and gloss. Because pigment makes it thick, brush it out thoroughly, avoiding a heavy, gummy coat. Don't overload brush. Start painting at top of piece and work down. Watch for runs and sags, brushing them out before they harden.



Smooth undercoat. Let the undercoat dry at least 24 hours, longer if weather is muggy or you are working in a basement. Then go over piece with No. 3/0 sandpaper to remove bumps and level lap marks. Use a light touch; it is easy to cut through the soft undercoat to bare wood. Most undercoats powder off without clogging sandpaper. Dust with turpentine-soaked rag.



Apply enamel. Flow enamel on in small squares, and smooth with light cross-brushing. Work rapidly, and don't overbrush. Dip only half the brush in enamel to avoid overloading. Apply with light touch, using just the tip of the bristle. One coat will do the job; two will add durability. If you apply two, roughen the first coat slightly with fine sandpaper after it dries.



How to enamel *continued*



Bottoms up. To paint a chair with the greatest of ease, start by setting it upside down on a bench or table, so you can paint legs and rungs first. Begin on the inside and follow up by completing same section on outside to avoid laps and runs.



Then the top. After you finish the bottom of the chair, stand it upright and paint the back, then the front. If you are using quick-drying enamel, complete one rib at a time or you will have difficulty smoothing out runs and lap marks.



Raise on tacks. When you paint any piece of furniture that stands on legs, you often can do a smoother job if you drive a large tack part way into the bottom of each leg to raise it slightly off floor. Then you can paint to the very bottom of the leg without difficulty, and if the paint wants to run a little it will do no harm.



Knobby job. When you paint drawer pulls, you can do a slick job just holding the screw in your fingers. But then what? If you put the knob down or try to attach it to the drawer, you mar the wet finish. Instead, attach knobs with their screws to a cardboard box, as pictured above, and you can do a perfect finishing job.

Natural finishes for wood

Nothing spoils the appearance of wood so completely as a poor natural finish. Yet there is little excuse for a shoddy complexion on wood.

Before a satisfying finish can be applied, the wood must be properly prepared. Here are four points:

1. On wood previously finished, strip off all traces of old finish with remover (see page 33).

2. Make the surface glass-smooth with sandpaper, working from coarse to fine grades (see page 54).

3. If you want to change the wood's color, brush or wipe on a suitable wood stain. With softwoods

such as a pine, a relatively slow-drying pigment oil stain is the easiest to use. Penetrating stain strikes in rapidly, hence is difficult to control. Water stain often raises the grain and makes extra sanding necessary. Spirit stain evaporates too rapidly for easy use.

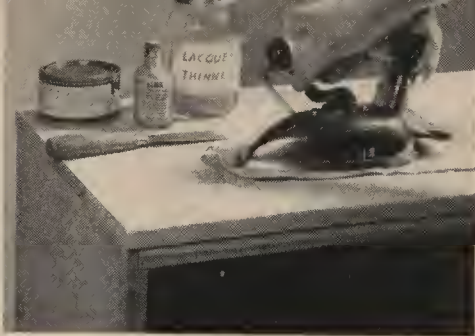
4. If the wood is open-grained like oak, and you want a very smooth surface, fill the grain with a paste filler of the desired color. Good trick: Spread the filler across the grain with a cardboard wiper. Then, when filler loses its gloss, scrub away excess with burlap and sand lightly.



Before. Well-built unfinished furniture is a good buy, and it is handsome if given a good finish. Look for smooth, knot-free wood. Make sure joints are tight and square.

After. With finish used, pine takes on tones of rich walnut. Grain is subdued, and coats of satin-finish varnish build up to a durable, low-toned gloss rather than a shine.





1

Stain, shellac, and varnish



2

1 Dents and mars must be smoothed. Shallow dents often can be raised with a damp cloth and a hot iron. Hide deep mars with wood plastic or crack filler. If filler is a type that doesn't take stain readily, add bit of lacquer thinner to it.

2 Before any finish is applied, sand carefully with the grain, using 3/0 sandpaper wrapped around a padded block. Round all corners slightly. Remove greasy finger marks and glue drops. Then dust with cloth moistened with turpentine.

3 Exposed end grain is as absorbent as a blotter, and will soak up too much stain unless sealed. Seal such grain with a coat of white shellac, brushed on before stain. If the shellac laps onto side grain, sand it off completely as soon as it dries.



3

4 On pine use a pigment oil stain, wiped on with a cloth. To lighten color, wipe over at once with clean cloth or turpentine cloth. Remember that stain gets lighter as it dries. Add boiled linseed oil to lighten liquid stain before applying.

5 After 24 hours, seal stain with white shellac. Thin shellac 50-50 with denatured alcohol; brush on. When dry, smooth with 3/0 steel wool. If wood is open-grained, fill the pores with a paste filler after staining but before sealing.

4

5



6 Finish piece with three coats of clear, satin-finish varnish. Flow it on carefully, brushing with the grain, and don't try to brush back over it. Watch for runs, smoothing them out lightly before they set. Between coats and after the final coat, rub carefully with 3/0 steel wool and dust with a turpentine-soaked cloth. If you like, you can protect the finish with a coat of furniture wax. Brown stains work best on pine; avoid red stains like mahogany. Do your finishing job in a dust-free, well-ventilated room with temperature maintained at 70 degrees or higher.

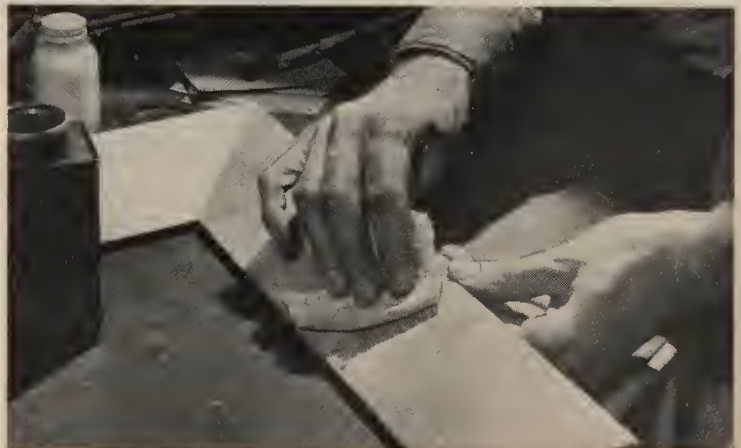


Colored grain

Wipe on pigment. With an open-grained wood like oak, chestnut, walnut, or mahogany, you can get a striking effect by filling the grain with a colored pigment. Use enamel, oil paint, or white paste filler. Force the pigment well into the wood with a cardboard wiper. Stain may be applied first, if you like.



Blend and finish. Blend pigment on the surface to an even tone by rubbing it down with a turpentine cloth. If you like, remove all the pigment except that actually in the grain. After blending, let pigment dry a day or two, then finish job with white shellac and a coat of wax.



Shellac and clear lacquer



Seal with shellac. A combination of shellac and clear lacquer gives you one of the quickest finishes you can use, as both dry rapidly. The shellac, thinned with alcohol, fills and seals the wood. Orange shellac will do unless wood is so light it calls for white. One coat of shellac may do, but two assures a smoother surface.



Smooth sealer. Smooth the dry shellac with very fine sandpaper, 6/0 or 7/0, or with fine steel wool, or with a coarser sandpaper that has been worn by previous use. Keep your touch light; you want to smooth the shellac, but you don't want to cut through to wood. After sanding, always dust with turpentine-soaked cloth.



Apply lacquer. Apply clear, brush-type lacquer after sanding. (See "How to lacquer furniture," page 40.) Linoleum lacquer usually works well on wood. One coat may be enough; if you apply more, keep brushing touch light so you don't lift earlier coats. Or apply spray-type lacquer with gun for perfect smoothness.



Smooth lacquer. Slight roughness in lacquer finish can be removed with fine steel wool. For an exceedingly smooth surface, get a special lacquer-rubbing compound. With this fast-drying finish, you can handle the wood soon after application. Again, a well-ventilated, dust-free room is essential for a clean job.



Linseed oil

Oil polish. For beautiful finish on hardwoods, brush on boiled linseed oil, let it soak in, then polish with soft cloth, removing all excess oil. Repeat each week until result satisfies. A short cut: Apply linseed oil liberally (warmed by placing the closed container in warm water); wipe off excess oil to finger-touch dryness; dry for several days. Then apply a thin coat of shellac and two coats of a good paste wax.



Wax

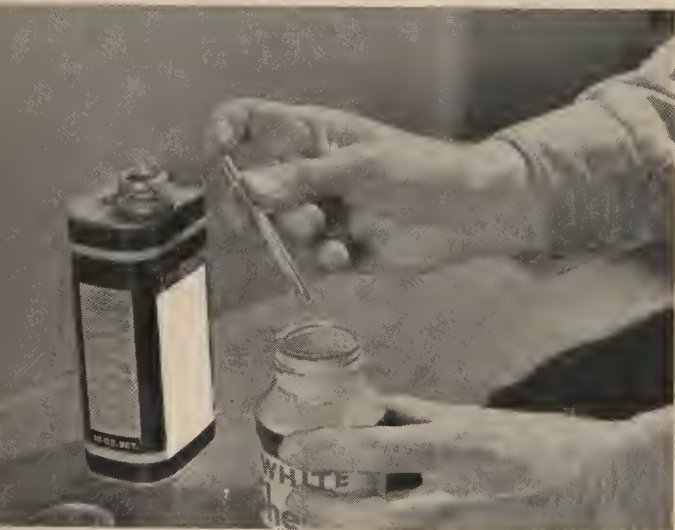
Easy and durable. Finish with wax alone, or wax over thin shellac. Spread a quality paste or cream furniture wax (or even paste shoe polish) evenly with a damp cloth. If wood is open-grained and you haven't used a wood filler, use colored wax or color neutral wax with oil color to match wood. Apply at least two coats, polishing each well with brush and cloth.



Lacquer stain

For brilliant effect. On softwoods, get a color tone without hiding the grain by using colored lacquer (auto touch-up lacquer, model airplane dope, etc.) as a stain. Thin with all-purpose lacquer thinner until it penetrates well into wood. If no gloss is desired, job is finished. Or you can cover the stain with shellac, clear lacquer, varnish, or wax.

Simulated French polish

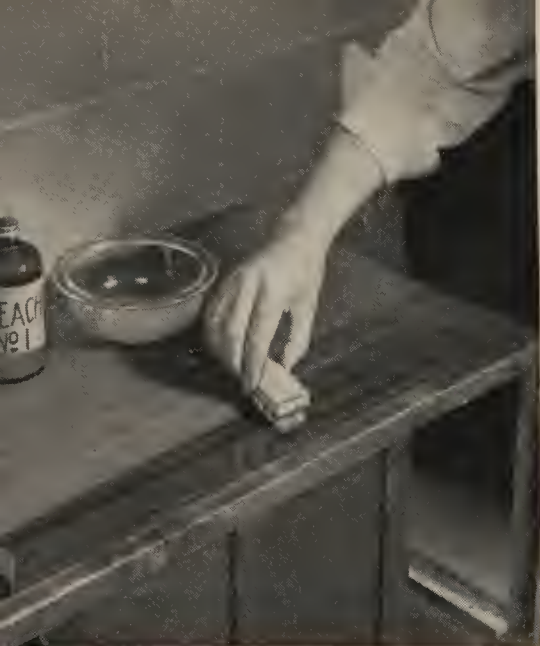


Prepare polish. A true French polish calls for a lot of work and skill. But these adaptations will give you a beautiful finish with less trouble. They can be used to hide scratches and other mars on varnished furniture, too. The polish can be purchased ready-mixed, or you can prepare your own by adding 2 or 3 drops of linseed oil per ounce of white shellac, as pictured.

Apply polish. Polishing pad here is ball of cloth in a muslin cover; a pad of textured material also works well. Moisten pad with shellac-oil mixture, and spread thin layer over wood. Keep rubbing with circular motion even after shellac feels tacky. It may take two or more polishing sessions for a good gloss. Undercoat of brushed-on shellac, sanded smooth, will speed a gloss.



Variations. An alternate method is to moisten pad with thin shellac, rub until tacky, then add drop of linseed oil to the surface and continue rubbing. The less oil you use, the better. Or you can moisten the pad with oil before charging it with shellac. Let polished shellac-and-oil set; then rub with clean pad moistened with alcohol to "spirit out" excess oil left on the surface.



Apply bleach. First application of a two-solution commercial bleach is poured into glass bowl and applied with a stiff brush with fiber bristles. (Don't use a good paintbrush.) Let it stand the designated time, then apply second solution. After this works, wood can be lightened a bit more by washing with soap and water. On veneer, use very little water. If a red stain is present, it may be necessary to use a third solution, a special stain remover, which eliminates all traces of pinkness.



Then smooth. When the wood is bleached to the color you want, sand it lightly with a padded block and fine sandpaper, No. 3/0 or finer. This will prepare the surface for finishing. Imperfections that were filled with a colored filler may have to be gouged out and refilled to match the final finish. You can refill them with melted stick shellac or wood plastic of the proper color. Fill any other deep mars, too. If stains have penetrated deeply, you may have to repeat entire bleaching operation.

How to bleach wood

Would you like beautiful, new-looking blonde furniture or woodwork in your home? You can have it. Bleaching old, dark wood to a lighter hue is a comparatively easy process with the excellent commercial wood bleaches now available. Commercial bleaches are tested and uniform preparations, more likely to satisfy you than home-made bleaches.

Naturally light-colored woods, such as oak, elm, and birch, are the easiest to bleach. Walnut, mahogany, and cherry are receptive to the bleaching process. Darker woods may call for repeated applications of

bleaching solution before you reach the color you want.

Bleaching an old piece of furniture begins with removing the old finish (see page 33). Take time to do a thorough job; you can't bleach out a streak of old varnish that you have missed. Remove all hardware; the bleach will damage metal.

Once the wood is stripped down, the hardest part of the job is done. These pictures show how bleaching worked on an old, scratched record cabinet, originally stained a deep red mahogany and covered with heavy varnish.

Know your abrasives



◆ **Right grit size.** Start with grit size No. 1 or $\frac{1}{2}$ on rough wood, 2/0 on smooth wood. Work up to 3/0, and finish with 5/0. Never skip more than one grit size. Sand in the direction of wood's grain.

Whenver you tackle a smoothing or finishing job around the house, use the exact type of abrasive that best fits the job. If you do, your work will be easier and you'll be more pleased with the results.

Flint paper is the yellowish-tan variety that most of us think of as sandpaper, although what looks like sand on it is really white quartz. This type is inexpensive, but has a short working life. Use it for sanding heavy paint or gummy woods that clog paper quickly.

Garnet paper, the best type for all-around household use, is reddish in color. It costs a little more than flint, but it's harder and sharper, so it lasts longer for general woodworking.

Aluminum oxide paper is your best bet when the job calls for heavy cut-

ting in hardwood, or for cutting into hard metals like iron or steel. It's brownish purple, and extremely hard and sharp.

Silicon carbide paper is the one to use on glass, stone, leather, plastics, and soft metals like aluminum and bronze. It's shiny black in appearance and near the diamond in hardness. Its long cutting edges are too brittle for use on hard metals.

Emery paper, an old stand-by, is handy for everyday work on practically all metals, but not on wood. It doesn't cut as fast as aluminum oxide or silicon carbide, but it has good polishing qualities. Use it for dressing up slightly rusted garden tools.

Whatever type of abrasive paper or cloth you select, you'll probably buy it in standard 9x11 sheets. For most work, you'll need only a quarter



Sanding end grain. If you want a flat end with square corners, clamp scraps of wood flush with end being sanded. This prevents rounding corners or splintering.



Smoothness. For maximum smoothness, stiffen wood fibers with wash coat of thin shellac. Let dry, then finish with 6/0 or 7/0 paper. Test with back of your hand.

of a sheet at a time, held over a small block of wood attached to a special sandpaper holder.

You can tear the thin, fine-grained papers along the edge of a ruler. To cut coarse-grit paper, fold it sharply over a ruler, the abrasive side out, then slit along the crease with an old knife. If you are using abrasive cloth, you'll find you can tear it along a straight line.

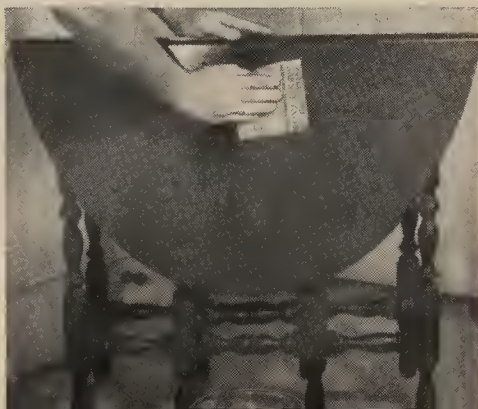
If you own almost any power tool, chances are you'll find forms of sandpaper to fit it. There are abrasive discs, belts, strips, cylinders, cones, and other forms.

Powdered abrasives, such as powdered pumice, are good for toning down the luster of finishes that are too glossy, and for giving a perfectly smooth surface to any finish. Rottenstone, finer grained than pumice, does the same kind of work to produce the satiny finish you see on fine furniture. For everyday flattening of gloss, you can use fine steel wool. Keep your touch light, however; it is easy to cut through the finish into the wood itself.

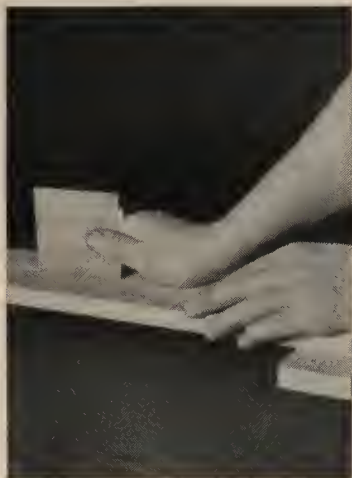


Rounding corners. A rubber pad between sandpaper and sanding block improves contact when you are rounding off the sharp corners of a board. Sanding corners slightly helps the finish stick.

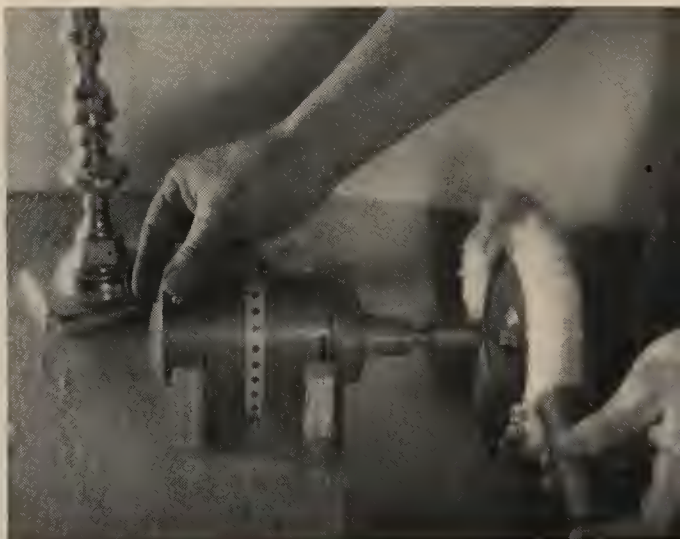
Between coats. Sand lightly between coats of finish with 9/0 waterproof garnet or silicon carbide paper. Dip paper often in slightly soapy water; wipe work frequently. Let each coat dry before sanding.



Abrasives *continued*



Tight edge fit. Sand edges for a close fit between two boards, as for edge gluing. Fold a piece of garnet paper with business side out. Hold the boards together edge to edge, and slide the garnet paper between them, as shown. Suit the grit size to amount of wood to be removed.



Polishing dull metal. Use a stick of jewelers' rouge to give a mirror polish to dull silver. Similar rouge abrasives, of varying degrees of coarseness, may be used on other metals. A power drill can do the job rapidly with a buffing attachment, either a rag wheel or a lamb's-wool bonnet. Charge the buffer by holding stick of rouge against it while buffer is running. To polish by hand where a buffer can't reach, use a soft rag and shoeshine action.



Hand-rubbed finish. Either powdered rottenstone or pumice gives wood a satin finish. Pumice is coarser, and works faster. Rottenstone gives a higher finish. Keep the powder in a shallow pan. Use a damp felt pad for rubbing, and pat it in the powder pan to charge it. Check the work often to avoid rubbing through the finish. Be sure to keep the felt pad slightly damp.



Sanding metal. To remove rust or peeling paint from such things as metal lawn furniture or yard tools, use aluminum oxide paper or cloth. Use successively finer grits. If some of the paint is to be left on, feather the sanded area smoothly into the painted area. Emery cloth may be used here, but it doesn't cut as fast.



Sanding glass. If you replace a broken glass top on a coffee table or dressing table, you can round the edges with silicon carbide cloth. If the edges are clean cut, a medium grit will probably be all you'll need. Sand along the edges with the abrasive cloth bent inward, taking care not to let it touch the flat surfaces. A waterproof paper or cloth is advisable so you can wet the glass; the water lays the glass dust and helps produce a smooth, fast cutting action.



Sanding carvings. The abrasives with a cloth backing are often handy because they do not tear when sharply creased. To reach bottom of a deep cut in carved work, fold abrasive cloth over a sharpened stick, hold stick like a pencil, and work it along surfaces.



Lapping metal parts. Metal parts that fit too tightly often may be freed by lapping. Spread a grinding compound, like that used on auto valves, on the parts and work them together. Compound cuts away enough metal to give an easy-working fit. Wash off compound thoroughly when job is done, to stop cutting action.



Sanding gummy material. To smooth heavy crack fillers or finishes, use a coarse flint paper that can be replaced frequently, or an open-coated silicon carbide paper (above) with grains spread enough to retard clogging. Piece shown is type used in floor-sanding machines for removing thick varnish. If sanded material cakes up on the paper, slap paper against a hard surface to clean it.

How to paint with a spray gun

Anyone can use a paint spray gun. So can anyone apply paint with a brush. The results you get with either depend on knowledge and practice.

But the fact remains that any practiced amateur can lay on paint with a gun more smoothly than most skilled painters can do it with a brush. And manufacturers claim the amateur can paint five times as fast with the gun, using less paint.

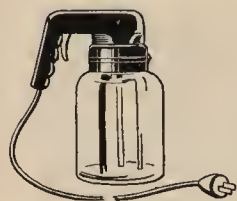
That's enough to make a lot of

home handymen vote for spray painting. You can spray paint with a hand-operated gun, twin to the kind you use to blitz bugs, but the power sprays shown here are a lot more satisfactory. At the other extreme, you can buy special guns with all the pattern-varying adjustments of professional equipment. One spray gun not shown gets air pressure from adapters that fit into one or two spark-plug holes of your car.



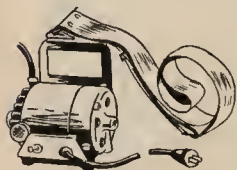
Vacuum-cleaner spray.

The simplest motorized spray gun is the vacuum-cleaner attachment. Air pressure it puts out is low, so it works best on thin liquid, not heavy oil or lead finishes. Cost is low.



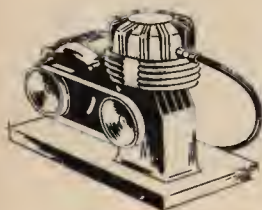
Vibrator spray gun.

Electricity powers the low-cost vibrator spray gun. Besides painting furniture and screens, use it to apply enamel, lacquer, varnish, shellac. Unit weighs only 2½ pounds.



Shoulder outfit.

Smallest compressor-gun outfit can be worn suspended from a shoulder strap—motor, compressor, and all. With extension cord, it is as portable as you please. Pot holds quart.

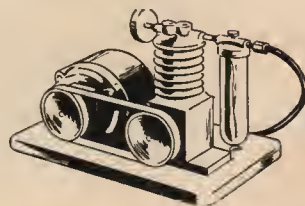


Diaphragm compressor.

Portable—but not light enough to sling from your shoulder—is outfit with a ¼-horsepower motor and a diaphragm-type air compressor. It handles all but heaviest finishes.

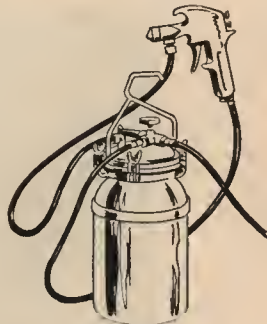
Piston compressor.

Near-est thing to professional equipment for less than \$50 is a ¼-horsepower motor model with a piston-type compressor. It has a 15-foot hose, and trap for moisture and oil fumes.



Pot type.

Best outfit for spray-painting a house is a pot type that holds three gallons of paint. Many paint stores rent them. The paint pot stays on the ground; all you have to carry up ladder is the gun.



Spray guns.

In most outfits, the pot is attached to the spray gun, holds a quart of paint. The gun itself is connected to the motor and compressor with a 15-foot hose. Trigger controls the paint flow.



Spray tips.

You'll want three spray tips. One throws a round pattern for spotting, chair rounds. Next produces flat, fan-shaped pattern for flat surfaces. The third is angled for painting ceilings.



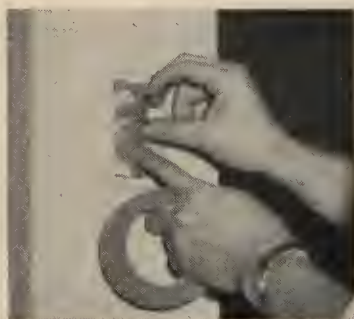
Preparation



Masking. With several thicknesses of old newspapers and a roll of masking tape, you can do a good job of protecting bathroom fixtures and floor from the drifting spray.



Fixtures. Often you can mask light fixtures with a paper bag, cut down to size. Seal the bag in place with strip of masking tape, covering none of the surface to be painted.



Switches. Remove faceplate from wall switches; then seal up the opening with strips of masking tape. That will protect switch handle and wiring from the spray.

You'll spend a lot more time getting ready to apply finish with a spray gun than you do actually spraying.

First strip off all dirt and old finish, smooth the surface with sandpaper, and wipe it dust-free with a turpentine-soaked cloth.

Cover everything in the room that might be marred by drifting, settling spray. Newspapers must be taped down or they will blow around. If you are spraying walls, cover (or remove) doorknobs, wall switches, light fixtures, and anything else that should not be painted. You can buy masking tape in widths from $\frac{1}{2}$ inch on up.

On windows or mirrors, lay masking tape along the edges of the glass and coat the rest of the pane with a smear-on masking compound, available at automotive-supply stores. Or you can use tape to hold sheets of newspaper over the glass.

Where masking is difficult, hold a piece of metal or cardboard in one hand and move it along as a shield while you spray with the other hand.

Strain your finish, new or old, as you pour it into the spray container, to be certain that lumps of unmixed pigment don't clog the gun. Use a clean silk cloth or buy cone-shaped paper strainers at your paint store.

Don't start to spray until you are sure you have all the finish and thinner you need. Don't spray on damp or cold days.

Follow these basic safety rules:

1. Always wear a respirator. This masklike filter keeps most poisonous pigments out of your system. It shouldn't cost more than \$5.
2. Make sure ventilation is adequate for health and fire safety.
3. Never spray near an open flame, or where there is a possibility of sparks. No smoking!

Spray painting *continued*

Paint, varnish, or enamel. Thin these finishes for the first coat, 1 part thinner and 4 parts paint. Fog on the first coat, holding gun a little farther from the surface than you ordinarily would.

Thin successive coats about the same. One primer and two finish coats are best, although one finish coat may cover. A dryer can be added to the mix to speed drying.

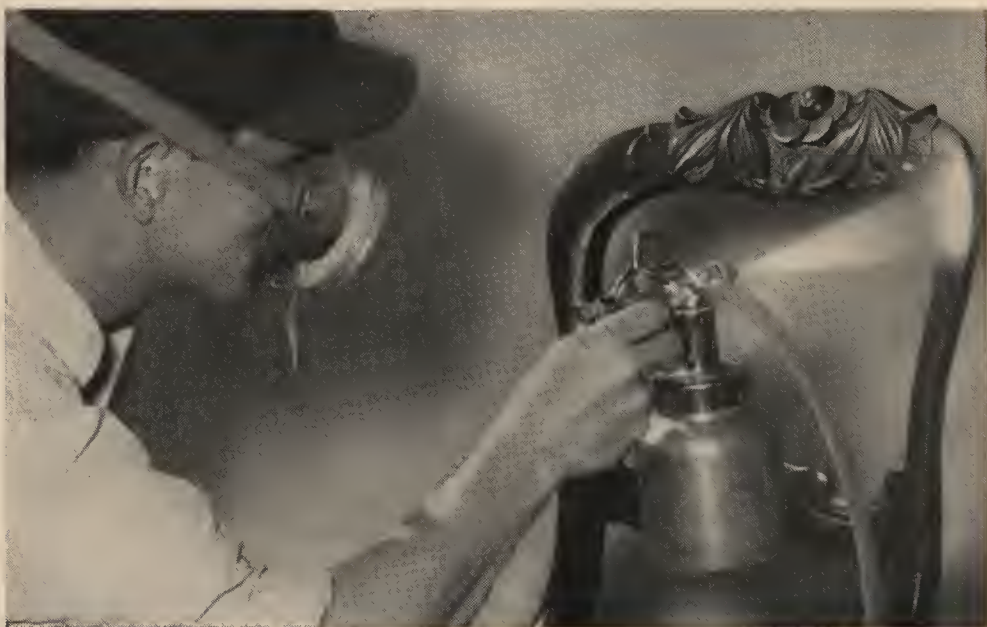
Synthetic enamel. This finish, usually used for cars and furniture, is handled much as those above.

Lacquer. This quick-drying finish is the most delicate to spray. It dries so rapidly that immediate action is required in repairing errors.

Thin the first coat of special lacquer primer 2 parts thinner to 3 parts primer. Thin first coats of finish lac-

quer about the same, and final coat even more. Use three to five coats. Don't use lacquer over ordinary paint, varnish, or enamel without first applying a special sealer coat. Lacquers need not be sanded between coats, but avoid fogging.

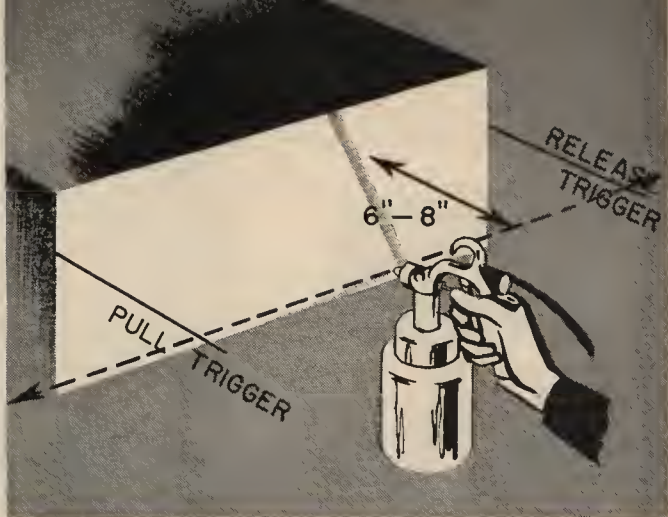
Care of spray gun. Clean gun each time you use it. Clean leftover finish out of the cup or pot, pour in clear thinner, and spray it until the thinner comes out clear. Shake the whole gun to swish the cup clean as you spray. Remove the tip and wipe it free of finish; then replace it, oil the needle valve lightly, and disconnect the gun from the hose. Now run the compressor again, blowing moisture and oil out of the hose and moisture trap. Keep the compressor lubricated according to manufacturer's directions.



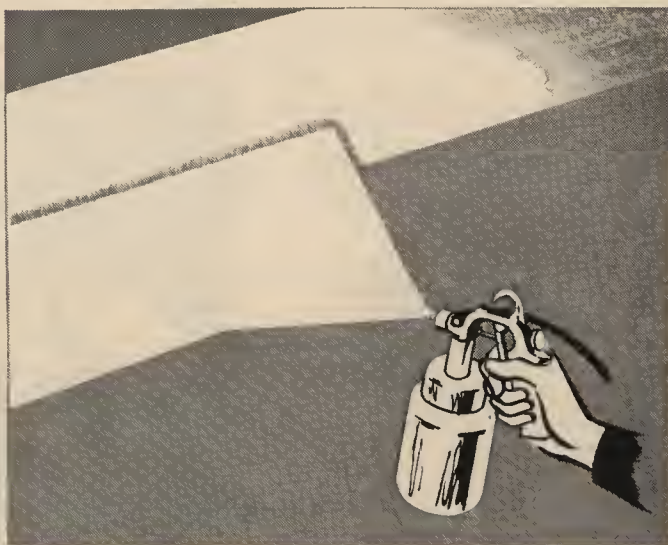
Spraying technique. Before you attack any job, practice on a scrap board. Hold the gun with one hand, and with the other keep the hose clear of the surface.

Blow away dust by brushing the air spray from the gun over the area to be finished, without releasing any paint. A cap will keep the drifting spray out of your hair.

Stroke. Hold spray tip 6 to 8 inches from the surface, so that spray strikes at right angles. On each stroke, begin swinging the gun from a point to one side of where you start the spray. When the starting point is reached, press trigger and hold it until other edge of the painted strip is reached. Release trigger then, but without halting the sweep of the gun. Follow through.



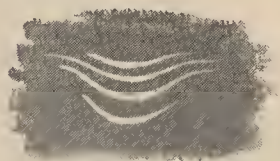
Lap strokes. The center half of each sprayed strip gets the thickest coat, so lap the upper fourth of each new stroke over the lower fourth of the preceding stroke. Begin at the top; work from side to side. Don't let the pace of your stroke change. Any hesitation or halt without a release of the trigger will let too much finish pile up, and you'll have a sag or a run.



Spraying curves. Follow a curve as if the tip of the gun were connected to the surface with an invisible link, the same length as proper spraying distance. Holding the gun too close to the work will cause a sag or a run, while holding it too far away will fog the finish and produce a dull effect.



Spray painting *continued*

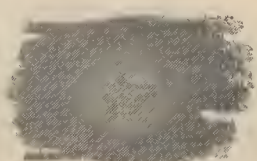


SAG



RUN

Sags and runs. Professionals take care of sags (finish laid on so thick it flows down in drapes) and runs (large drops streaking down) by wiping them away quickly with the palm of the hand. Rags aren't used because they may leave lint in the finish. The bare area is carefully spotted in with short, tentative spurts.



HOLIDAY

Holidays. Spot-in "holidays" (spots left bare) exactly as you repair wiped spots—with cautious spurts. Cure fogging (dull, pebbled surface) by holding spray gun closer to the work.

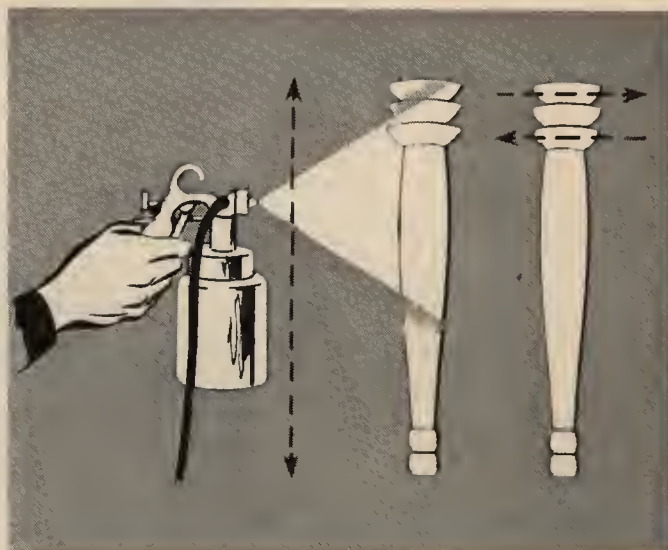


ORANGE-PEELING

Orange-peeling. Too thick a paint or too much air pressure will produce orange-peeling (bumpy finish). Thin the paint or adjust gun for less pressure. Repair by wiping and spotting.

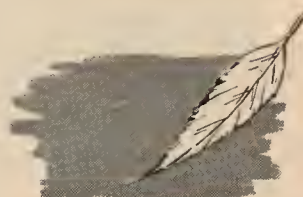


Common errors. Pivoting the sweep of the spray gun (above) gives a strip of paint that is too thin at the ends and too thick in the middle. Never spray on a new coat until the first is dry. Sand furniture lightly between coats of paint, varnish, or enamel.



Ornamental parts. On a leg with knobs and spools sweep the main stroke along the leg (left). Then pass brief spurts across the turnings (right). Corners, carved ornaments, and sharp edges are traps that can catch too much finish and make messes.

Bumps, specks, or ' bubbles. These you can lift free with the tip of a feather. To stop trouble, blow off moisture in the trap, move to more dust-free place, or re-strain the mix if it's lumpy.



REMOVING SPECKS

How to reach a fiery finish

Here is a quick, easy finish, known to few, that is good for both new, unfinished furniture and old furniture that needs refinishing. It is surface charring and hardening with flame.

You'll find that this finish has a pleasing appearance. The wood appears to be stained from deep brown to pale chocolate, depending on hardness and variety. Harder portions of the grain stand in shallow relief. Paste wax seals the surface; repeated waxing builds up a whitish fleck that enhances the whole effect.

Obviously it's not a finish for partly upholstered pieces, nor for expensive hardwoods whose beauty lies in a gleaming sheen. But for simple chairs, stools, occasional tables, and the like, it produces a textured surface that is hard and enduring, ready for use the instant the job is done.

Two items of equipment—a blowtorch and a stiff-bristled brush—are all you need to do the job. The article to be worked on should be completely dry, bare of any inflammable material, and in sound repair before you start.

The technique of charring, as shown in the photographs on the next page, may come to you naturally; or it may take practice before you are ready to turn the torch on a piece of furniture. For a preliminary tryout, use a scrap of the same wood that's in the article to be finished.

If there is old finish on the wood, burn it off, scraping with a piece of glass, a knife blade, or a cabinet scraper. By the time the old finish is removed, the wood beneath may be charred enough for final brushing and waxing.



End result. This oak bench, finished with flame and paste wax, shows no sign of wear after six years of hard use. One of the best features of this finish is that the piece is ready for use as soon as the work is done. After you finish scorching and brushing, apply two coats of paste wax, polish thoroughly.

Fiery finish *continued*



Charring. Here, the finish is being applied to a bench of unfinished pine. The first step is to produce an even, over-all char which goes only deep enough to scorch the surface of the wood. As long as the flame stays nearly invisible, you are not burning too deeply. Pass flame in smooth sweeps back and forth over work.



Flame warning. If a circle of yellow flame springs up (arrow), you're beginning to burn too far. Pull the torch away and avoid that spot in further flaming. Overscorching produces a surface checking like patches of sun-baked mud. Be especially careful with sharp edges, allowing them less time under the flame.



Joints. Inside corners require care. The flame can't get into the deepest portion where cool air insulates the wood. Don't try to burn the light line as dark as the rest of the surface; later brushing will darken the corner to match the surrounding area. Work outdoors, on concrete, where the fumes, flames, and char dust needn't cause you any worry or lost time.



Brushing. Brushing comes next. Use a stiff-bristled brush to rake out the soft char, brushing lightly with the grain and puffing the dust away. Get into the corners with an old toothbrush. Continue brushing until you reach the desired shade of light or dark brown. Puttied holes, which appear light after the scorching, will get darker as you brush them.

How to roll on paint

If you haven't tried painting with a roller, you have a pleasant surprise ahead.

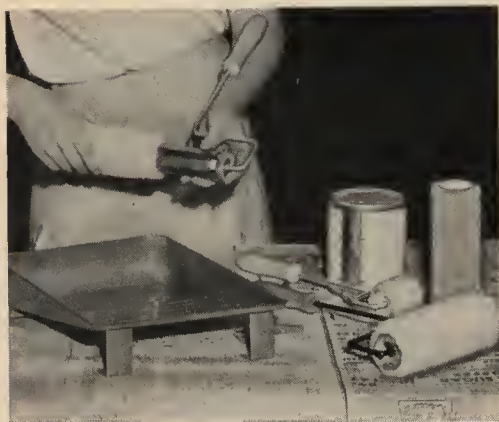
With a roller, you can paint the walls of an entire room in a single evening—without streaks, runs, laps, brush marks, drips, blisters, or backaches.

A paint roller is versatile. With it, you can apply oil or latex-base paint, enamel, varnish, stain, sealer, glue size—even liquid wax on floors.

The roller will paint smooth or rough plaster, wood, metal, stucco, brickwork, and others. It is best on large areas with few breaks. Surface preparation is the same as for any paint job, with dryness and cleanliness of greatest importance.



Advance washing. Before using new roller, wash it in warm soapsuds. Rinse well. This removes loose lint, dust. Let roller dry completely before using with oil-base paint. For latex base use the roller wet.



Sizes, prices. Rollers come from 2 to 9 inches wide, with 7 inches most common. In price, they range from \$1 to \$3.50. These rollers have replaceable covers of lamb's wool. Long-nap covers paint textured surfaces. Coarse roller does stippling. Some rollers have choice of fabric sleeves to fit finish. Note the special paint tray, which makes it easy to "charge" the roller, ready for painting.



Attach tray. If you use a stepladder and a dip-type roller, hook tray to top step. Anchor with heavy rubber band. If you stand on floor, set tray on table about 30 inches high to avoid stooping. Stir paint or enamel thoroughly before filling tray, but don't thin finish beyond good brushing consistency for most satisfactory results.

Roll on paint

continued



Edges. Before you start with roller, use brush to apply strip of paint along edges. On large areas, do this "cutting in" as you progress with rolling, especially with fast-drying paint or enamel. That way, you can avoid lap marks which might show if paint becomes tacky—no problem with latex paints. Between uses of brush, wrap it well with foil to retard drying.



Rolling on paint. Start wall painting in upper left-hand corner, rolling on 2-foot strips from ceiling to baseboard. Use light, even strokes, up and down, then crosswise. Start loaded roller away from surface already painted, and work toward it. Paint ceilings in narrow strips so you can apply second strip before edge of first gets tacky and shows up as a lap mark.



Woodwork guard. To keep paint off woodwork, use cardboard square as a paint guard. Don't run roller too fast, or paint will spray from edge. Self-feeding roller applies quart of paint with one filling. To load dip-type roller, run it lightly into paint tray to saturate cover. Squeeze out surplus on tray bottom above paint. Guard against paint getting inside roller.



Cleaning roller. When the job is finished, wipe surplus paint from roller with a piece of wood or metal shaped to fit curve. Wipe out tray, fill with solvent. Use tray to wash roller thoroughly; two changes of solvent may be needed. Then wash with soap and water. Don't clean lamb's wool with alcohol or lacquer thinner. With water mix use soap and water.

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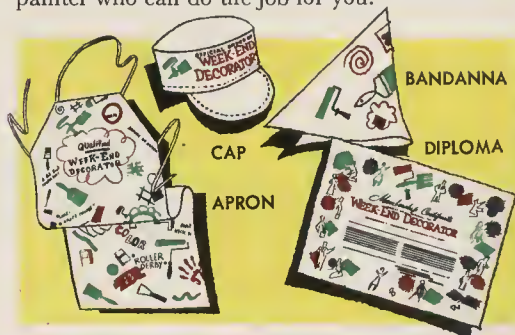
Find out for yourself, how easy—how much fun—and how truly economical it is to give your rooms a lovely, fresh, new color scheme. And the new odorless paints glide onto your walls free from brush or roller marks, dry firm before snack time,

and stand up to hard wear and repeated cleaning. Just think! You can paint Saturday morning and entertain Saturday night. The few dollars it costs will amaze you . . . the new room will thrill you.

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